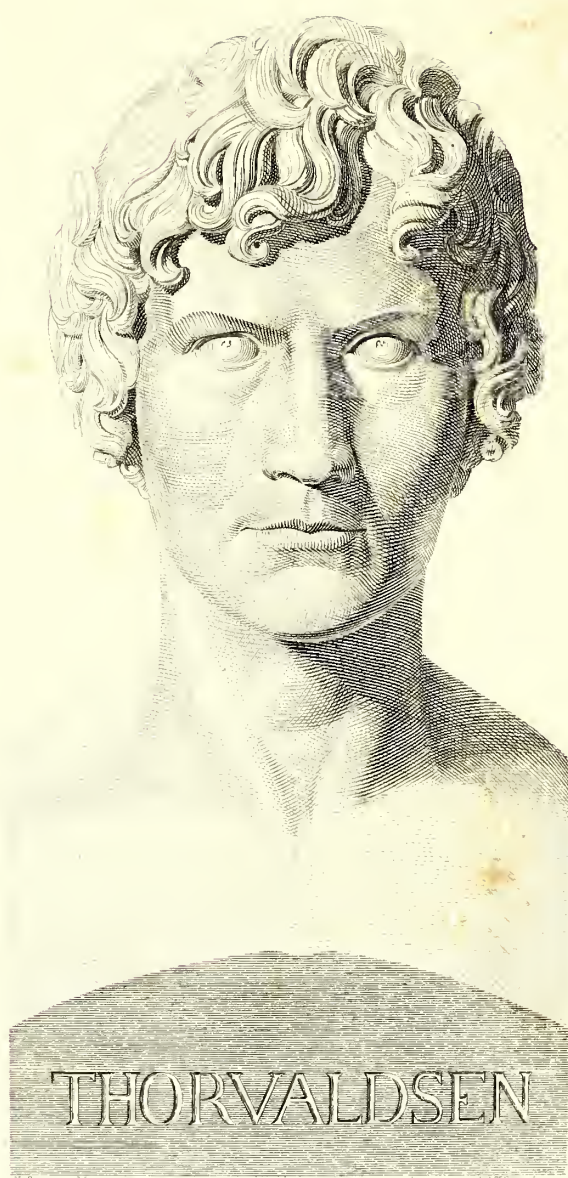




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THORVALDSEN

THORWALDSEN

AND

HIS WORKS,

CONTAINING

365 Engravings, with Explanatory Text.

BY

J. M. THIELE OF COPENHAGEN.

TRANSLATED BY

PROFESSOR PAUL C. SINDING.



VOLUME I.

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PREFACE.

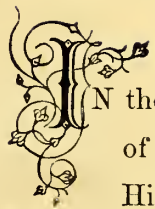


THE few who become renowned on earth, have, for the most part, some external circumstances working in their favor, without which, apparently, they would have been unknown. The French Revolution, with all its horrors and atrocities, had to pass away, and the nation, drunken and reeling with its own blood, was glad to give away all her liberties to *Napoleon Bonaparte*, provided he could restrain her from destroying herself. It was mainly this that made him. *Washington* might have cultivated his farm and measured the land of his neighbors, unknown to posterity, had not the American Revolution called out his character and reflected his greatness upon the world. Had not the American Civil War called out the indomitable perseverance and military skill of *Ulysses Grant*, he would probably have left the world unnoticed. While we willingly allow that such men sagaciously controlled and guided the circumstances which surrounded them, we cannot but feel that it is to these circumstances, in a great degree, that they owe their celebrity.

But when a mind comes forth from the deepest obscurity, with every circumstance untoward and against it, without one thing to aid it in coming into notice, and yet breaking through all this, and by its own innate talent and energy, and its own unaided power, rising up and compelling notice, and throwing off the difficulties which destroy most men, we cannot but bestow our undivided admiration and applause. It was thus with *Bertel Thorwaldsen*. There was, humanly speaking, no one circumstance which did not seem to say that he must live and die in obscurity and unknown. His father was a poor carver in wood, and destined his son to the same occupation. Born and educated amidst poverty, in the humblest walks of life, with not one about him who could understand or appreciate his talent, with no hand to lift him up, and no voice

which could call attention to him, he has challenged and has received the decision of the world's Supreme Court, that his name shall stand on the rolls of immortality. And if his life might be embodied in a single emblem, perhaps it should be that of a young lion, with an eye that glows and flashes fire, while he is bound with ivy and led by the hand of the three Graces. There must be original greatness in the mind that can thus come into notice, with no circumstance in its favor, but the reverse ; and the struggles against which he has battled and the victory he has gained have, therefore, embalmed his name as one that is almost sacred. The greatest and most honored of men, and the choicest instruments raised up by a superintending Providence, were in most cases from the shades of humble life. There is no aristocracy of talent, and mind is so much more esteemed than matter, intellect is so much more highly prized than the mere circumstances of birth or of wealth, that these circumstances, comparatively speaking, sink into nothingness. If the quill can write a powerful sentence, it is of no consequence whether it came from the wing of the eagle or the goose.

A gracious Providence granted *Thorwaldsen* a long life. He died 74 years of age, but though dead, he still speaketh ; thunders peal his renown. The warm breathings of his unsurpassed talent and lofty genius are still upon us and will never grow old. His spirit has stamped itself upon the earth, so that its lineaments will remain till the Archangel's trumpet shall sound, and the elements are melted.



IN the beginning of the eighteenth century, THORWALD GOTSKALKSEN was dean of Myklaby at Skagafjord in Iceland, a remote island in the Arctic ocean.

His son, GOTSKALK THORWALDSEN, born in the year 1740, applied himself to the art of carving, and went to Copenhagen, Denmark, there to support himself by this handicraft. Here he married KAREN GRÓNLUND, daughter of a clergyman of the peninsula of Jutland, who on November 19th, 1770, gave birth to

1770

BERTEL THORWALDSEN,

the world-renowned sculptor, whose life and immortal master-pieces are to be the subject of this work.

His father being then in the very prime of manhood, supported himself and his family by decorative carving in wood, and labored as a statuary in the private wharves of Copenhagen ; but he was by no means an artist, in the strict sense of the word.

The scanty means of little *Bertel's* parents did not enable them to do much for his education and instruction, neither did their ambition run very high in that direction. However, as he already, when eleven years old, betrayed considerable skill in drawing, his father permitted him to attend the Royal Academy of fine arts, where, in the year 1781, access was given him to the primary class for instruction in off-hand sketching, whence, after the expiration of only one year, he was promoted to the second class.

1781

No doubt, the object which GOTSKALK THORWALDSEN had in view, was to educate BERTEL for the trade which he followed himself, for when only thirteen years old, he had to help his father in the carving of figure-heads for ships ; and it is told that the little boy's skill was already then so great, that he often highly improved his father's carvings.

After BERTEL for two years had attended the second class of the Royal Academy,

he was promoted to the so called *plaster-class*, where he commenced to make ornaments, figures and mouldings of the Antiques. But already, after one year's instruction
 1786 here, he was in the year 1786 sent to the *Class of Models*, where he began to study nature itself, a study to which he afterwards faithfully devoted his life.

WIEDEWELT, a sculptor of no ordinary ability, was then the President of the Academy, but ABILDGAARD, who was Professor of the Class of Models, seems especially to have paid attention to BERTEL's innate talent, as he also seems to have been the pattern which at first BERTEL selected for imitation.

After the expiration of but one year BERTEL THORWALDSEN obtained the Minor
 1787 Silver Medal of the Academy as a reward of merit.

The quiet and meditative dignity, the studious and contemplative life, which afterwards in ripe manhood became his characteristic, were already seen in the boy. He spoke but little, but his brief, precise answers were often comically striking on account of their unaffected plainness. When sitting at his drawing-board his answer was either a nod or a shaking of the head, and he avoided the use of words. But with all this he combined an uncommon meekness and benignity. His drawings, whose contours were so faintly adumbrated scarcely to be visible, were executed with the greatest assiduity. In his studio his life was hidden.

When competing for the minor silver medal he was in his seventeenth year, and was then sent twice weekly to the Rev. Mr. HOYER, Pastor of the Church of the Mariners, to be prepared for the Act of Confirmation. BERTEL had his seat far down on the bench amongst the other poor boys, and he did by no means distinguish himself by much biblical knowledge. Once the Reverend gentleman, whose brother was the Secretary of the Academy, chanced to ask BERTEL: "Is it your brother who lately won the silver medal?" BERTEL answered, "No, it is myself." The clergyman was quite surprised, gave him immediately the upper seat, and called him afterwards, jokingly, Mr. THORWALDSEN. This in itself unimportant event we only mention, because it made an impression upon THORWALDSEN so indelible that in after years, when his boyhood happened to be the topic of conversation, it afforded him no small gratification to narrate it. He was confirmed on April 15th, 1787.

The very first work of THORWALDSEN is a small bass-relief which he modelled in
 1789 the year 1789, when competing for the *Large Silver Medal*. This bass-relief, which won the prize, represents

Tab.
 III.

A Resting Cupid,

(2 FEET 4 × 1 FOOT 9.)

This is, however, only an academical performance, which our juvenile artist afterwards gave an additional interest by adumbrating the model-figure with wings, arrow,

and bow. With the arrow in his left hand he rests on the right arm, holding in this hand his bow. In the expression of the head, and in its ringlets of hair tastefully arranged, the influence of Prof. ABILDGAARD, his instructor, is easily seen.

When he had won the large silver medal, his father who wanted his assistance, meant that BERTEL ought to discontinue and be satisfied. Indeed, he was about to yield to his father's wish, when fortunately, both his colleagues and ABILDGAARD interfered. However, young BERTEL, deeply imbued with filial love, did not entirely cease to help his father, but cut ornaments in wood, modelled bas-reliefs, drew portraits, sculptured in stone, and so forth. A watch case which BERTEL himself about at that time cut out in wood, the Danish coat of arms over the Royal apothecary's shop, and the four lions at the garden of Fredericksberg palace, which his father, principally by BERTEL's assistance, sculptured in stone, deserve, on account of their great artistic value, to be mentioned.

When, in the year 1790, preparations were made in Copenhagen for a festival 1790 reception of the Crown princess, afterwards the Queen of King Frederic the Sixth, THORWALDSEN borrowed accidentally from a traveler a portrait of the Princess. After this he contrived a medallion which, however, he did not finish until, by frequent visits to the theatre, he had got an opportunity to see the Princess and imprint her features upon his intuitive mind. Thus he executed a very life-like portrait, but did not understand to make it profitable, for on account of a momentary scarcity of money he sold the model for a mere trifle to a Mr. Regoli, who made a lucrative business with it.

Another work of THORWALDSEN, executed about at this time, is placed for an ornament on the Custom Exchange of Copenhagen. This bas-relief represents a female figure in a sitting attitude, looking through a telescope, which probably is an allusion to the there beautiful view. This work was accomplished at a time when THORWALDSEN occasionally had to work after the designs of other artists. NICLAS WOLFF, an older and then very promising artist, exercised much influence upon THORWALDSEN, and made the design after which this bass-relief was executed.

Through all these years, up to the very day of his departure from Denmark, THORWALDSEN lived with his poor parents, 226 Aabenraa, one of Copenhagen's most obscure streets. In the day time he was mostly in his father's workshop, but his evenings were entirely devoted to his art, either in the Academy or among his friends.

In the winter of the year 1790, some young artists, amongst whom was THORWALDSEN, formed a society whose object was to study the female model. But the greatest difficulty was to obtain some ideals of female beauty, wherefore all of them, with the exception of THORWALDSEN, studiously sought to remedy this difficulty. However much this concerned THORWALDSEN, he was too unexperienced and too moral

actively to participate in this delicate affair, and partly from being disappointed in removing the above difficulty, and partly from want of means to defray the necessary expenses, this society soon dissolved.

But THORWALDSEN, PROBSTHAIN, historical painter, GROSCH, painter of landscapes, and Prof. FRITZCH, flower painter, formed a minor society. These four young friends convened weekly to improve in composition, thereby to prepare themselves for the approaching Academical challenge. Their business being transacted, they partook of a frugal meal, the balance of the evening being pleasantly and profitably occupied by the recitation of poetical works, and conversation on subjects pertaining to science and the arts. On such occasions THORWALDSEN exhibited a great facility in composing, and his composition was often finished before his three friends had agreed how to solve the problem. He was then sitting silently modeling in a lump of clay, or in want of that, in a piece of bread. Sometimes he took a lead-pencil and sketched an idea or whatever occurred to his mind.

It may not be out of place here to notice how much ASMUS JACOB CARSTENS, the unhappy, but highly talented painter, whose acquaintance THORWALDSEN after some years made in Rome, probably already then influenced him. CARSTENS who had studied at the Royal Academy of Copenhagen, left Denmark dissatisfied. GROSCH, one of his warmest admirers, often spoke of how little his gifted friend had been appreciated in his native country, and as he had in his possession many highly finished drawings and compositions executed by CARSTENS, he frequently exhibited them to THORWALDSEN, and it is not at all improbable that the great genius pervading all the productions of CARSTENS has beneficially influenced THORWALDSEN's artistic mind.

The academical challenge for the *Minor Gold Medal* was now drawing nigh, but THORWALDSEN, strange to say, felt disinclined to engage in it. His three friends did not fail constantly to encourage and animate him, but cried out to him in Green Street, where the Society met: "*Thorwaldsen, bear in mind the Challenge,*" and when in the year 1819, FRITZCH again saw his intimate friend, he exclaimed, jokingly: "*Thorwaldsen, bear in mind the Challenge.*" Though so many years had now elapsed, he had not forgotten it, but remembered it even with a sort of comical fear. Nevertheless, had it not been for the urging of his friends, THORWALDSEN would not have taken part in the challenge.

1791 On the first day of June, 1791, the competitors met in the Academy to receive the problem to be solved. Each one was then separately boxed up, to make his sketches, and thereby prove whether or not he was worthy of being granted permission to engage in the challenge. The possibility of being found unworthy to take part, vexed THORWALDSEN very much, for he was modest enough to acknowledge his inability to handle a historical subject, at least to his own satisfaction, and too proud quietly to

comply with a dismissal. The problem proposed for solution was the *Expulsion of Heliodorus from the Temple*, taken from the Second Book of the Maccabees, Chapter iii. 25-27 verses.

After having received this question, THORWALDSEN left the box to steal away, and by the aid of some privy stairs he had already reached the gate, when he met one of the Professors, who urgently beseeched him to return. He yielded, went to work and in four hours he completed a sketch fully corresponding to the great expectations already formed about him. From this sketch he executed in less than two months the celebrated bas-relief representing

The Expulsion of Heliodorus from the Temple.

Tab.
IV.

(3 FEET 7 IN. X 5 FEET 6 IN.)

In the third chapter of this apogryphal book of the Old Testament, it is told how Heliodorus is sent by King Seleucus to take away the treasures deposited in the temple, and how he is struck by God for the committal of this heinous crime. Thus read the words: "And there appeared a horse with a terrible rider upon him, adorned with a very fair covering, and he ran fiercely, and smote at Heliodorus with his fore-feet, and it seemed that he that sat upon the horse had complete harness of gold. Moreover, two other young men appeared before him, notable in strength, excellent in beauty and in comely apparel, who stood by him on either side, and scourged him continually, and gave him many sore stripes. And Onias, the High Priest, cried for vengeance against the sacrilegist, who fell suddenly unto the ground, and was compassed with great darkness, and lay speechless without all hope of life."

THORWALDSEN represents here that moment in which Heliodorus falls unto the ground beneath the fore-feet of the horse. With his own hands the sacrilegist takes out of the treasury two vases filled with money. These vases are seen thrown behind him. His warriors recede; one holds in his hand the royal command, another conceals, astonished, his eyes from the radiant sight, and a third takes up arms to resist. The main group is accurately represented, according to the text. The rider is on both sides surrounded with two men, rushing on in rich apparel. One of these figures seems to indicate that THORWALDSEN already then knew RAPHAEL'S famous representation of this subject. Behind, Onias, the High Priest, is seen on his knees invoking Heaven for aid in this critical moment, and with him two priests. The universal lamentation in the city and in the temple, is represented by a woman who agonizingly stretches out her right hand, while with the left she embraces her child.

On the 15th of August 1791, the Academy decreed to THORWALDSEN, for the 1791 execution of this bass-relief, the *Minor Gold Medal*. Count REVENTLOW, who, as an

honorary member of the Academy had had frequent opportunities to hear THORWALDSEN favorably mentioned, and now had an opportunity to see a specimen of his great artistic skill, became so enamored of this work of art that he caused it to be cast, and he kept one copy for his own manor. NICLAS WOLFF now wished to procure for his friend, THORWALDSEN, an opportunity to represent some interesting scenes of Homer's Iliad. To defray the expenses therewith connected, WOLFF started a subscription which REVENTLOW liberally headed. Thus being enabled more independently to cultivate his favorite art, THORWALDSEN selected the 24th Book of the Iliad, v. 475-89, and represented in a small bass-relief

Tab.
V.

Priam and Achilles.

(2 FEET 1 IN. X 2 FEET 5 IN.)

We quote the Homeric words from the Earl of Derby's excellent translation.
Priam says :

"Lies yet my son beside the Grecian ships,
Or hath Achilles torn him limb from limb,
And to his dogs the mangled carcass giv'n?
To whom in answer thus the guardian-God :
On him, old man, nor dogs, nor birds have fed,
But by the ship of Peleus' son he lies
Within the tent; twelve days he there has lain,
Nor hath corruption touched his flesh, nor worms
That won't to prey on men in battle slain.
Around his comrades he drags indeed
The corpse, dishon'ring each returning morn,
Yet leaves it still uninjured; thou thyself
Might'st see how fresh as dew besprent he lies,
From blood-stains cleans'd, and clos'd his many wounds;
For many a lance was buried in his corpse.
So ev'n in death the blessed God above,
Who loved him, well protect thy noble son."

After Achilles has satisfied his indignant grief over the death of Patrocles by slaying Hector and dragging his corpse around the grave of his friend. Priam, the afflicted old monarch accompanied by Hermes, approaches in the deep of night the tent of Achilles offering costly gifts for the corpse of his beloved son.

In this bass-relief, the aged king, Priam, is seen prostrating himself before Achilles and supplicatingly raising his head towards him. Moved by this sight the hero rises, grasping the king's hand with his left, while he lifts the right hand and lays it, in a manner of consolation, on the shoulder of the venerable sire. This bass-relief has

acquired a peculiar interest, from the fact that in the year 1815, THORWALDSEN was requested to execute a similar copy for the Duke of Bedford.

When the Prussian sculptor, Prof. JOHN GEOFFROY SCHADOW, in the year 1792, visited Copenhagen and was made a member of the Academy, SCHADOW modeled a bass-relief representing *Bacchus and Ariadne*. ABILDGAARD was rather dissatisfied with it, and requested THORWALDSEN to represent a similar subject. To gratify his preceptor's wish, he modeled in the same year a bass-relief, which ABILDGAARD 1792 exhibited in the Academy in competition for superiority to that of SCHADOW. This work represents

Hercules and Omphale.

(1 FOOT 7 IN. X 2 FEET.)

Tab.
VI.

When Hercules, according to the response of the Delphic oracle, had been sold by Mereury to Omphale, the Queen of Lydia, to undergo a triennial thralldom, he became so infatuated by her amorous tricks, and gave himself up to such an effeminacy that he spun on her spinning wheel, while she craftily deprived him of his club and of the skin of the Nemean lion.

To explain this mythological scene, THORWALDSEN has represented Hercules effeminately stretched on a voluptuous couch, holding in his right hand the spinning wheel, and with the left embracing Omphale, who, sitting at his side with her right arm around his shoulders, draws the thread out of the spinning wheel. In her left arm she holds the heavy club and rests on the skin of the lion, while he is wrapped up in her dress.

THORWALDSEN, who daily made gigantic progress in his art, accepted the next year, with greater confidence in himself, the Academical challenge. The question given for solution was this time taken from the third chapter of the Acts of the Apostles :

Peter heals a Lame Man.

(3 FEET 9 IN. X 5 FEET 6 IN.)

Tab.
VII.

Thus read the words in the sacred volume : "Now Peter and John went up together into the temple, at the hour of prayer, being the ninth hour. And a certain man, lame from his mother's womb, was carried, whom they laid daily at the gate of the temple which is called Beautiful, to ask alms of them that entered into the temple ; who, seeing Peter and John about to go into the temple, asked an alms. And Peter, fastening his eyes upon him, with John, said, Look on us. And he gave heed unto them, expecting to receive something of them. Then Peter said, silver and gold have I none ; but such as I have give I thee : In the name of Jesus Christ of Nazareth rise

up and walk. And he took him by the right hand, and lifted him up ; and immediately his feet and ankle-bones received strength. And all the people saw him walking and praising God."

THORWALDSEN has selected the very moment, when Peter, full of confidence in the Saviour, took the lame man by the right hand and bade him to rise up. John stands at Peter's side and lays his hand upon the lame man, in whose limbs the healing power of the Apostle already is felt. The people passing by, stand still and look on. On one side of the main group an aged man is seen, pondering on this cure and covering his beard with his hand ; behind him stands a mother with her child. On the other side a boy is seen narrating this event to a blind old man who asks the boy to lead him to the Apostle, that his sight may be restored to him.

This beautiful work of art was exhibited in the Academy, and on August 14th, 1793 1793, the *Large Gold Medal* was decreed to THORWALDSEN.

The great prerogative combined with the obtaining of this medal, was a triennial stipend, to enable him to go abroad. It was, however, considered expedient, that before setting out on a European tour, THORWALDSEN should be carefully instructed in the usual branches of literature. To defray the expenses therewith connected, the Academy granted him a pecuniary assistance for two years.

Besides, THORWALDSEN made now a respectable living by giving private lessons in drawing, by modeling, and by drawing portraits. The instruction in drawing which he gave, introduced him to the most refined circles of society, by which, now and then, an opportunity was given him to earn something by drawing portraits. Several small specimens of such portraits are still preserved, drawn on parchment and overlaid with a slight tincture of water-colors. Such a one, his own likeness, drawn by
 Tab. VIII. himself in his 24th year, represents him as he stood in his little workshop, while he was executing the bust of the philosopher, *Tyge Rothe*. Several portrait-medallions and four vignettes to *Suhm's Northern Tales*, to *Haste's Thalia*, and to the portrait of the actress, *Madam Rosing*, are still preserved as memorials of him from that period.

THORWALDSEN was now introduced by some lovers of art, to the *Danish Dramatic Literary Society*, where he weekly associated with HENRY STEFFENS, RAHBK, ABRAHAMSON, and THAARUP, whose intelligent and spirited conversation was of great benefit for the cultivation of his mind. In the jovial meetings THORWALDSEN gladly took part, but he seems, however, to have been more of a quiet beholder and observer, than of a gay and merry companion.

About this time, THORWALDSEN kept a large dog, from whom he was almost inseparable—his great love for animals being one of his many amiable characteristics—and when the dog once had bitten an impatient creditor, it was long a joke amongst

his friends to ask him for whelps of this excellent dog who could and would bite obtrusive creditors.

In his deportment he observed great decorum and propriety, and he was easy to please. Now and then it vexed him a little that his room was so poorly adapted for the reception of his friends. Nevertheless, when a more elegant apartment was offered him, he politely declined from fear of hurting the feelings of his poor parents.

As to his character, his contemporaries express themselves differently. Some believe that his quiet meditative mind and deep musing silence, was founded in a secret grief over his parents' needy circumstances, whilst others ascribe it to higher motives. Certainly, indigence was the constant companion of his youthful days, but it did by no means crush him; on the contrary, his deep artistic eye was all the time dwelling upon his advancing genius, and he did not much heed whether the paths he walked on, were smooth or thorny. And all his associates unanimously mention him as an amiable young artist, whose light blue eyes prophetically predicted the great revelations of the deep secrets in sculpture, which he was destined to make. He was neither too modest, nor too vain; his vanity consisted in the deep love which he cherished for his genius.

THORWALDSEN grew up almost entirely left to himself, and the schooling he received, was too superficial to render him a man of culture, in the usual sense of the word. But he understood with unusual facility to retrieve, or at least to remedy that which had been neglected; and no one beholding his marvelous performances in the cold marble, can doubt that he who plastically interpreted Homer, and comprehended all the secrets of the deep art of the most cultivated nation, into which centuries in vain had sought to penetrate, must needs have been possessed of the loftiest and most refined mind, and of the keenest mental sight.

When in the year 1794, the four palaces of Amalienborg, Copenhagen, were to be repaired, the decoration of the palace belonging to the hereditary prince, was assigned to ABILDGAARD, who thus got a favorable opportunity to give his young friend, THORWALDSEN, access both to practice and to earn something.

For this palace, THORWALDSEN modeled two bass-reliefs: *The Seasons of the Year*, and the *Periods of the Day*, which embellish the dining saloon; and for another apartment he modeled the two Muses, *Terpsichore* and *Euterpe*, (6 feet), which are the very first statues we have from his hand. Furthermore, in the niches of the walls of the palace, two figures (5 feet 9 in.) are inserted, commonly called Muses, though as such they are but little characterized. He executed these works in a very unusual manner. They were not first modeled in clay and then cast in plaster, but modeled *alla prima*, or better to say, masoned from the pedestal, with stone and stucco, a

1794

Tabb.
IX & X.Tabb.
XI & XII.

modus operandi which, on account of the speedy drying up of the stucco, is connected with many difficulties.

When the Swedish sculptor, Prof. JOHN TOBIAS SERGEL, just at this time was in Copenhagen, and heard of this new manner of proceeding, he went to the palace and asked courteously our artist: "By what implement has the young gentleman executed these beautiful figures?" THORWALDSEN, pointing to a scraper which he held in his hand, answered with his usual Spartan brevity: "By this."

1793 When the biennial pecuniary assistance, granted him in the year 1793, had expired, THORWALDSEN engaged himself in executing a bass-relief representing

Tab.
XIII.

Numa and Egeria.

(1 FOOT 6 IN. X 2 FEET.)

Egeria, the water nymph, visited in the night Numa Pompilius, the second king of Rome, and taught him how to establish his realm by wise and judicious laws.

The counsels suggested by Egeria the King records on a slate, which he keeps in his left arm. The garlanded nymph, holding an urn in her left hand, shows him with the right how to write down her counsels.

1795 This work THORWALDSEN sent in 1795, to the Academy, accompanied by a petition still for one year more to keep the pecuniary aid. The answer given was in the affirmative, and besides, he received the promise to obtain the above mentioned triennial stipend which next year would be vacant.

One year before leaving Denmark, THORWALDSEN was requested to model a bust of *Peter Andreas, Count of Bernstorff*. As he had never seen the Count, and had to model the bust after a painting of JUEL, he disliked to comply with the request. Nevertheless, he commenced, and sought for an opportunity to see BERNSTORFF, and to be acquainted with his features. The bust was almost completed, when ABILDGAARD one day came to see it. Not fully satisfied with it, he corrected something about the mouth. THORWALDSEN did not seem to be much pleased with the liberty ABILDGAARD had taken, but when he soon became convinced of the great improvement which his preceptor had effected, he begged him to appreciate the full extent of his gratitude. Meanwhile, THORWALDSEN got an opportunity to show the model to the Countess, who was so highly pleased with it that she prevailed upon her husband to sit before the young artist, that he might be better enabled to execute a perfect life-like bust. In the year 1798, it was sculptured in marble and sent from Rome to Copenhagen, and in 1802, THORWALDSEN executed a second copy for Bernstorff's relatives. This differs from the first copy thereby, that it is without drapery.

1796 In the year 1796, THORWALDSEN obtained the Academical stipend, amounting only

to 400 rix dollars annually, for three years in succession, with the proviso, every sixth month to report to the Academy how he used his time, and after two years to send home specimens of his progress, conditions which he most conscientiously fulfilled.

On his way to "the Eternal City," it was THORWALDSEN'S intention to visit Dresden and Vienna, to remain there for some length of time, and to take private lessons in the Italian language before he traversed the Alps. But the whole scheme devised for this journey, was at once thwarted by his falling into a malady that made him unable to sustain the jolt of a carriage, and when at the same time the martial commotions in Germany made a journey there quite difficult and dangerous, THORWALDSEN obtained permission to go along with the royal Danish frigate, *Thetis*, just now being equipped to leave for the Mediterranean sea. The final valediction was drawing nigh, and THORWALDSEN anticipated rich artistic enjoyment in the "Eternal City," but to leave his mother whose express image he was, weighed heavily upon his filial heart.

When he had taken leave of his parents, he visited a friend whom he asked to go to his mother to tranquilize her mind. But her grief bordered on insanity, and she was deaf to all consolatory arguments. When the friend told her that according to an arrangement which her BERTEL had made, a well-known man would assist her, she pointed to a box full of ducats which BERTEL had given her, and said that she needed nothing but her BERTEL; and under heart-rending lamentations she took from a wardrobe an old coat which she incessantly kissed and pressed to her bosom, because it had belonged to her dear, dear BERTEL. Meanwhile, the frigate weighed anchor and left Copenhagen on May 20th, 1796. This voyage was connected with many hardships. THORWALDSEN had for a long time to endure cruisions and quarantines instead of touching at an Italian harbor. The frigate was first cruising in the North sea, then she sailed southward, and on October 16th, she touched at Algiers.

A contagious disease had lately been raging here, and the frigate had, therefore, to endure a severe quarantine at Malta. Nevertheless, THORWALDSEN passed the time rather pleasantly in company with the naval officers, who treated him with the utmost deference and friendliness. We have from this time a small portrait of one of the officers, with the subscription, *B. Thorwaldsen, Fecit, Malta, 1796*. Hence the frigate left for Tripoli, to terminate the hostilities which this State had shown to Danish vessels. While negotiations on this subject took place, a violent hurricane compelled the frigate to resort to sea room, and before she returned to Tripoli she had to endure the severest gales, and THORWALDSEN had often death before his eyes.

The negotiations with the Pasha had not been satisfactory, and the Captain had to take the Danish Consul, his family and domestics on board, and to leave again for Malta, but a severe gale damaged the *Thetis* so much that she had to be careened in the harbor. This became too tedious for THORWALDSEN, and when he at the same time

learned that the frigate after being refitted should again go to Tripoli, he concluded to look for some other conveyance. No sooner was the sea calm than he hired an open boat for Palermo, in Sicily, whence by a packet he at length reached Naples.

A debility from which he suffered before leaving Denmark, often depressed his mind, and now being alone in a land whose language he did not understand, he felt very home-sick. He did not feel himself more happy in the charming Naples than in Africa, and it was almost his intention to leave for Denmark. Still, obedience
1797 to his high vocation took him to Rome, where he arrived on March 8th, 1797. This day was long solemnized as the anniversary of his birth, as he himself for several years was ignorant of the day of his nativity.

In Rome, THORWALDSEN rented a studio in Strada Babuina, and applied himself immediately to his art. From the learned Danish Bishop, Dr. FREDERIC MÜNTER, he brought a letter of recommendation to MÜNTER's friend, GEORGE ZOEGA, a famous antiquarian. At first THORWALDSEN was not successful in inspiring this austere critic with favorable opinions of him, but the judicious advices which ZOEGA gave him, seem to have been of great importance to THORWALDSEN, and to have led him to the study of the antique style.

According to his advice THORWALDSEN commenced to copy after the ancient busts, statues, and vases. *Pollux* on *Monte Cavallo* made a strong impression upon him, and the bust of this colossal statue he copied in half size, and when through ZOEGA's kind instrumentality he soon obtained permission to work in *Palazzo della Consulta*, he executed the whole *Pollux Statue* in half natural size.

In addition to this, THORWALDSEN copied on Capitulum the large busts of *Homer*, *Cicero*, and *Agrippa*. The two last ones he executed in marble and sent home to the Academy. Besides, he copied the famous busts of the *Medicean Venus*, of the *Vatican Apollo*, of the *Capitoline Jupiter*, of *Melpomene*, *Ariadne* and of the Lesbian poetess, *Sappho*. Of original works which he completed in Rome, the bust of *Tyge Rothe* was the very first, the model of which he had brought with him from Denmark.

1798 In the summer of the year 1798, THORWALDSEN was busily engaged in the execution of a group which he intended to send home to the Academy, when he suddenly was interrupted by the Roman fever. However, the group was about completed and represents

Tab.
XIV.

Bacchus and Ariadne.

(2 FEET.)

After Theseus, from fear of the anger of the Gods, had deserted Ariadne in the isle of Naxos, she was in the very midst of her grief enlivened by the love of Bacchus, who married her and made her his priestess.

THORWALDSEN has represented Bacchus, the God of wine, sitting with his dear Ariadne. While he embraces her with his right arm, he holds in the left hand a pocul, into which, by gently lifting her arm over his shoulder, she pours the foaming wine.

At length THORWALDSEN almost authoritatively extorted from ZOEGA a more favorable opinion, but fully to satisfy him was an impossibility. However, by his judicious counsels and rigid criticism ZOEGA seems to have exercised an highly beneficial influence upon the successful development of THORWALDSEN's great talent, or, to use the artist's own expression, "speedily to have made the snow melt from his eyes."

Rome being at this time constantly alarmed by French, Russian and Neapolitan arms, the sojourn there was so unfavorable to our peaceable artist, that he made himself ready to leave in a moment, if necessary, and dispatched, therefore, his works to Denmark, among which was the bust of BERNSTORFF.

In Rome, THORWALDSEN greatly enjoyed the enlivening and profitable converse of the celebrated painter, ASMUS JACOB CARSTENS, who just at this time died. Unfortunately, only one year did THORWALDSEN profit by this great man's wise suggestions, but he never ceased to admire his productions, and in order more deeply to penetrate into his invaluable artistic genius, he copied several of CARSTEN's paintings.

The triennial stipend was now exhausted, but under so unfavorable circumstances 1799 that it would have been of very little utility for THORWALDSEN, should he now have left Rome. He petitioned, therefore, for a prolongation of the stipend. This was granted him for two years.

The artistic productions of THORWALDSEN at this period, all indicated a deep longing for a cessation of the martial commotions which then harassed all Europe. With reference to this he closed the 19th century with a group representing

1800

Peace.

"The winged Goddess," thus he describes this group in a letter to the Academy of Copenhagen, "is sitting on the terrestrial globe. With a caduceus (the wand of Mercury) in her right hand, she embraces with her left arm the genius of riches and abundance which stands on the globe at her side, while she tramples under foot the destructive implements of war."

It was THORWALDSEN's intention to send this work to Denmark, and it was, therefore, cast in plaster.

Besides the busts already mentioned, he executed in the year 1800, a copy of RAPHAEL'S bust, which now adorns the Danish Academy of fine arts. But in his struggle with the ideal, we mean with the model of perfection, THORWALDSEN, who wished to exclude everything that was either defective or unseemly, unfortunately in

the exuberance of his artistic zeal often broke in pieces many a composition that would have greatly distinguished him. Thus, for instance a *Pallas*, of whose attire the merciless critic ZOEGA remarked, that no decent woman of olden Greece was dressed on such a wise, was broken in pieces on account of this remark. Another work from this time is the sketch of *Melpomene*, the Muse that presided over tragedy and lyric poetry, (2 feet 5 in.), which the learned Danish lady, Madam F. Bruun, then in Rome, saved from a similar fate.

Tab.
XV.

When THORWALDSEN, in the autumn of 1800, was engaged in the execution of RAPHAEL'S bust in marble, he commenced before leaving Rome for Denmark, a larger work, which was to be exhibited in Copenhagen as the result of his studies in Rome. This great work was

Jason,

(7 FEET 10 IN.)

Tab.
XVI.

the leader of the celebrated Argonautic expedition, who after he had landed with his Argonauts at Colchis, and at the command of PELIAS, his uncle, had seized upon the *Golden Fleece*, was about to return to the vessel *Argo*, in which he had embarked.

His spear rests on his right shoulder, and over his left arm the *Golden Fleece* hangs. But before leaving Colchis, he dwells with a triumphant, but at the same time angry eye, upon the monstrous dragon he had killed, it being one of the many labors he had to perform in order to obtain the Fleece, and which he had now successfully accomplished.

This statue was begun in October 1800, in natural size, and was completed in 1801 clay in April 1801, but as THORWALDSEN could not afford to pay for a cast of it, he broke it in pieces.

The stipend was again exhausted, but his departure from Rome, which was to 1802 take place in the spring of 1802, was postponed till the beginning of 1803, because ZOEGA who intended to accept a Professorship offered him at the University of Kiel, Holstein, would then accompany him. But ZOEGA meanwhile changed his mind, and THORWALDSEN recommenced his Jason, who soon appeared triumphantly in *preternatural* size.

1803 It was in January 1803 that this world-renowned statue was completed, which gained the admiration of all artists and travelers, and won even ZOEGA'S undivided approbation. ANTONIO CANOVA, the famous Venetian sculptor, had to confess that this production of the young Dane was the greatest master-piece he had ever seen. Nevertheless, this statue would have undergone the same fate as its predecessor, had not the learned and rich Madam BRUUN enabled THORWALDSEN to cause it to be cast, that it afterwards might be executed in marble.

But THORWALDSEN'S leave of absence had expired; he was homeward bound. The Vetturino with his four-wheeled carriage held before the door, when the sculptor, HAGEMAN, suddenly informed him that he could not leave, as his passport was not yet in complete order, and that his departure had to be put off till the next day.

But now it should happen that just on this day a hired servant took the wealthy English banker, Sir THOMAS HOPE, to THORWALDSEN'S studio. HOPE, like all others, was perfectly astonished when seeing the statue of Jason, and instantly asked THORWALDSEN how much it would cost to have the celebrated leader of the Argonautic expedition executed in marble. THORWALDSEN answered, "600 Sequins," (\$1300.) HOPE offered to pay 800 Sequins, if he would forthwith begin the execution in marble.

How this liberal offer surprised THORWALDSEN! This event had a decided, a regenerative influence upon his whole life. From this time his glorious artistic career commenced, which elevated him so high that even his opposers could but testify to his unquestionable greatness. To leave for Denmark was now impossible for him. He had to remain in Rome. But no sooner had he commenced to sculpture Jason in marble, than he fell into the same sickness from which he had suffered in Denmark, and the physician he consulted advised him to take a journey of one year's duration. Upon his return to Rome he had, on account of straitened circumstances, to divide his time between Jason and several new orders. Hence it was that Jason was still unfinished, when NAPOLEON, by his Edict of Milan, December 17th, 1807, excluded the Englishmen from Italy and confiscated all English property.

When at length these difficulties had been removed, THORWALDSEN felt disinclined to finish a work, which, on account of his continual progress in his art, no longer satisfied him either in its details or in its execution, and offered, therefore, HOPE, to execute for the same sum of money any other production instead of Jason. But Jason had an interest for HOPE, paramount to all other considerations.

Thus Jason remained unfinished for several years; but THORWALDSEN did never forget his debt of gratitude to HOPE.

However difficult it, from year to year, became for THORWALDSEN to finish this work to his own satisfaction, it was, nevertheless, frequently the subject of his inspection and meditation, and he often took his chisel to make such alterations as he considered advantageous.

In May 1824, THORWALDSEN was busy with the execution of the head, while one of his best students was laboring on the Golden Fleece. On seeing THORWALDSEN working with his chisel on the forehead of the hero, a friend of his remarked: "It must, no doubt, be a pleasant occupation for you to finish a statue that is so significative in your artistic career." "No," said THORWALDSEN, "it is rather an unpleasant

one. When I first modeled this statue, I found it good, and it is still good, but now I can do something better."

Finally Jason was completed in marble, from the great master's own hand, and was in August, 1828, sent to England. In grateful acknowledgment of Sir THOMAS HOPE'S great patience, THORWALDSEN presented him with three bass-reliefs, *A genio lumen*, *Anacreon* and *Cupid*, as also with the busts of Madam HOPE and her three daughters, all in marble.

While in the year 1803, the marble block for Jason was being rough-hewn, THORWALDSEN modeled one of his most famous bass-reliefs, whose subject he took from the Iliad, 1st Book, v. 370-378, and selected for representation

Tab.
XVII

Achilles and Briseis

(3 FEET 7 IN. X 7 FEET 10 IN.)

Briseis, daughter of a priest of Jupiter, given to Achilles upon the taking of Lyrnessus, whose abduction caused his wrath with Agamemnon, who sent his heralds, Taltybius and Eurybates, to the tent of Achilles to demand Briseis from him. Achilles who had to yield, commanded his friend, Patrocles, to give up the dear girl.

Thus read the words of the Iliad in Lord Derby's metrical translation :

"The camp thus occupied, the King (Agamemnon) pursued
His threaten'd plan of vengeance; to his side
Calling Taltybius and Eurybates,
Heralds, and faithful followers, thus he spoke :
'Haste to Achilles' tent, and in your hand
Back with you thence the fair Briseis bring.
If he refuse to send her, I myself
With a sufficient force will bear her thence.'"

And in v. 395, Achilles says :

"Go then Patrocles, bring the maiden forth
And give her to their hands."

True to the words of the Iliad, THORWALDSEN has represented the meek Patrocles as the central point of the scene. Laying his left hand on the shoulder of Briseis, Patrocles gently pushes her away from a place where her presence only occasions sorrow and anxiety, and his attitude seems to indicate that he will hasten to his friend, to tranquilize him. Briseis follows him, though reluctantly; she does not reach the herald her hand, but he takes it by force. In her deep grief she leans her cheek upon her right hand and fixes her eye once more upon her afflicted lover. Achilles himself is

the express image of the most violent passion. He has cast off his mantle, presses his left hand convulsively to his heart, and his eyes toward heaven seem to expostulate with Zeus (Jupiter) himself. He has flung himself down on a chair, but so restlessly that he is expected every moment to jump up again.

This was THORWALDSEN'S first bass-relief in Rome, which created no less sensation than the statue of Jason. If by his masterly execution of Jason he had rivaled CANOVA, he seemed by this production to have reached the superiority in that branch of the art of sculpture in which the famous Venetian has never been able to compete with him. The first copy in marble Mr. Von ROPP bought for his manor in Mittau, Courland. Another copy, which in 1815 the Duke of BEDFORD, England, ordered, was completed in 1820, a little smaller than the original, in order that it might correspond to the bass-relief representing *Priam and Achilles*, which also had been ordered. It was placed in the Ducal residence in Woburn Abbey.

While THORWALDSEN was busy with the execution of this famous work, the aforementioned debility from which he long had suffered, gained such an ascendancy that his friends foreboded a speedy termination of his life. According to their advice he concluded to leave for the salubrious air of Naples, to effect that in which the skill of the ablest physicians had proved abortive, and in 1804 he went to Naples, accompanied 1804 by the Danish Count, ADAM MOLTKE, whose bust he shortly before had modeled.

That his stay at Naples this time, provided of course that his sickly condition permitted it, has been of more interest to him than was his first visit there, admits not of a doubt. In company with several artists of distinction he went to the ruins at Pesto, and the famous painter, KNIEP, long remembered THORWALDSEN'S enthusiastic delight, when by moonlight they spent the first night amongst those imposing ruins.

Though not yet perfectly well THORWALDSEN went with Baron Von SCHUBARTH, the Danish Ambassador at the Tuscan court, to SCHUBARTH'S beautiful villa Montenero, close by Leghorn. Here he was advised to visit the baths at Lucca, whither, accompanied by SCHUBARTH, he immediately repaired. Strengthened by the baths both in body and mind, THORWALDSEN began soon to long for occupation. The courteous Baron procured for him clay and plaster, and our sedulous artist recommenced to sketch. Here he modeled some small bass-reliefs representing *Genii* and *Bacchantes*, which several bathing guests, amongst whom were many German and Florentinian princes, highly admired.

When THORWALDSEN had been considerably benefited by the baths at Lucca, he went in September with Von SCHUBARTH back to Montenero, where a studio was fitted up for him. Grateful for the kindness shown him in Montenero, he commenced a work of art wherewith he would surprise his hospitable hostess on her birthday, and

notwithstanding the frequent visits paid him he completed in nine days the beautiful bass-relief representing

Tab.
XVIII.

The Dance of the Muses on Helicon.

(5 FEET X 2 FEET 4 IN.)

On a hillock the three Graces, Aglaia, Thalia and Euphrosyne are seen. Around them the Pierian maidens (the Muses) are dancing, while Apollo sitting on the left accompanies their dance by the tunes of his lyre. The swan, the bird of divination, charmed by his music, glides gently over the unruffled water. Nearest to Apollo, Euterpe is seen performing on two pipes at once. In front of her, Terpsichore beats the cymbal, and behind, Erato is seen wreathed with roses. On the right the pensive Melpomene steps forth in her tragic chlamys and with the mask on her head; the club lies at her feet, and with her right arm she embraces Clio, the Muse of history, who holds the scroll in her hand. The gay Thalia grasps Melpomene's left arm, wearing on her head the mask of comedy, and in her left hand the pastoral staff. Nearest to her Calliope is seen with the laurel wreath around her head, moving on gravely and gracefully and grasping Urania's left hand. Urania, visible between Clio and Melpomene, bears the celestial globe, her eyes turned towards the perpetual circular motion of the stars. On her head she wears the feather of a Sirén, an emblem of superiority, which all the Muses wore after they had been challenged by the Siréns, (sea nymphs) to a contest in singing, in which they gained the victory. On the other side of the Graces, behind Terpsichore, Polyhymnia is seen with the barbiton.

This bass-relief was executed in marble in the year 1807.

When the stipend with its prolongation was exhausted, Denmark expected to see her young artist. However, the joyous rumor was soon heard that Jason had paved for THORWALDSEN a glorious career. The government far from interrupting this by untimely summoning him home, granted him even a sum of 200 species, and the Academy of Florence honored him with a diploma as *Professore dell' imperiale e reale Accademia Fiorentina delle belle arti*.

In his temporary studio in Montenero, THORWALDSEN also modeled a group representing

Tab.
XIX.

Cupid and Psyche.

(4 FEET 3 IN.)

Psyche, the most lovely of mortals, was the daughter of a powerful monarch. After suffering much from Venus' jealousy she was finally transported to the Olymp of the immortal gods. At length Venus became reconciled, the nuptials of Cupid and Psyche were celebrated, and nothing disturbed any longer their eternal joy.

THORWALDSEN has represented Cupid embracing the waist of Psyche with his left arm, and with his right hand grasping her right which rests upon his shoulder. In her left hand Psyche holds the nectarean goblet of immortality, which Cupid has reached her.

When this group had been cast, THORWALDSEN felt so well that he could leave for Rome.

However, the group was still so raw that he had to let it remain for a while in Montenero. But no sooner had he left than a severe thunder and lightning destroyed everything in Montenero. Only Cupid and Psyche were uninjured. This event, almost seeming to be providential, became the subject of several Italian sonnets.

When at length the model had reached Rome in good condition, THORWALDSEN executed one copy in marble for Countess WORONZOFF, and one for Prince PUTBUS of Rügen, a rocky island in the Baltic.

In Rome he completed in the spring of 1805, *four* statues in half-natural size, 1805 the sketches of which he had brought with him from Montenero.

1. Bacchus.

Tab.
XX.

(4 FEET 3 IN.)

BACCHUS the god of wine and drunkards, leaning his hip on a trunk, holds in his left arm the thyrsus, his attribute, and in the right hand a patera, into which he seems to sink his voluptuous eye. His head is adorned with a diadem, around which a wreath of ivy and vine leaves is twisted. Around his waist he wears a fawn-skin knit together on his right shoulder.

This statue was first executed for Countess WORONZOFF, and subsequently for Baron Von SCHUBARTH, but was, when SCHUBARTH was summoned to Denmark, sold to Prince PUTBUS.

2. Ganymede.

Tab.
XXI.

(4 FEET 3 IN.)

GANYMEDE, the handsomest of mortal men, the cup bearer of the gods and the favorite of Jupiter, holds in his left hand a patera filled from the tankard, which he holds in his right. His head is covered with the Phrygian mitre; over his left arm his mantle is hanging, and Jupiter's eagle is sitting at his foot.

This statue THORWALDSEN sculptured in marble for Countess WORONZOFF.

3. Apollo.

Tab.
XXII.

(4 FEET 3 IN.)

The laurel-wreathed APOLLO, the god of music, poetry, physic, and divination, is standing with his lyre in the left arm, meditating on a soft lay. He holds in his right

hand the plectrum up to his breast. He has just finished his lay which he is about to recommence.

When this statue had been executed in marble for Countess WORONZOFF, the model was set aside and no more used.

4. Venus with the Apple.

(4 FEET 3 IN.)

ERIS, the Goddess of discord, enraged at being the only one of the celestials who had not received an invitation to the marriage of Peleus with the silver-footed Thetis, contrived to throw into the assembly of the Gods and Goddesses a golden apple having the words: "Let it be given to the fairest," inscribed upon it. Juno, Minerva and Venus were unanimously acknowledged the most worthy to contend for the prize. The Gods unwilling to interfere in so delicate a matter, referred the claimants to Paris for his decision, who awarded the golden apple to Venus. Hence Juno's unquenchable hatred to Paris and the Trojans.

THORWALDSEN has represented Venus holding in her hand the prize of beauty she had won. Her gown, which upon the request of Paris she took off, is thrown over a trunk, while glad of her victory she lifts up the apple in her right hand, and again takes the gown with her left, to conceal her charms.

The first statue representing this subject, was executed in marble in half natural size for Countess WORONZOFF, and the second for Mr. Von ROPP of Mittau, Courland, but soon after, when several other orders came in, THORWALDSEN commenced in January, 1813, another execution in full length (4 feet 11 in.), which was completed in May 1816. Tab.
XXIII. For this statue in marble THORWALDSEN received two orders, one from Lord LUCAN and one from the Duchess of DEVONSHIRE. Lord LUCAN went several times to Italy to accelerate its completion, and at the same time he prevailed upon THORWALDSEN to model four busts, one of his wife and one of each of his three daughters.

In the year 1824, this copy was ready to be shipped. It was packed, sent to Leghorn and put on board; but four weeks after, the sad intelligence was received in Rome that the ship had been wrecked and that THORWALDSEN's Venus had gone to the bottom of the ocean. However, like a genuine Anadyomene, Venus, (Aphrodite) rose out of the sea and arrived safely in England.

In May 1805, THORWALDSEN was made a member of the Copenhagen Academy of fine arts and appointed its Professor, and a diploma of August 16th, made him *Socio onorario dell accademia nazionale delle belle arti in Bologna*.

The talented Marquis TORLONIA, who had embellished Palazzo Bracciano in Rome with CANOVA's famous group, Hercules and Lichas (Lichas was the servant of

Hercules) requested THORWALDSEN to execute a colossal group as a rival piece to that of CANOVA, leaving it to himself to select the subject. This commission must have been a very acceptable one to our artist, the more so as he had sketched two groups which he wished to execute. THORWALDSEN took for his subject, *Achilles and Penthisilea*, (Penthisilea was Queen of the Amazons, slain by Achilles), which he had sketched four years ago. But he soon changed his mind and selected another subject: *Mars and Venus*. Yet, when he had completed Mars with the exception of the right arm where-with he should embrace Venus, this work was from unknown reasons suddenly abandoned, and the almost completed model of Mars was used for a specific statue which will be described hereafter.

It has been related in several periodicals that THORWALDSEN this year was busy with the execution of a colossal statue, "*The Liberty*," ordered by the United States of America, to be erected in Washington. This report, however, is only correct thus far, that the execution of such a statue was negotiated between the United States Consul in Leghorn and THORWALDSEN, but the statue was never executed.

Mention has also been made of a monument which a private society would erect for DANTE, in the church *Santa Croce* in Florence. The execution was intrusted to THORWALDSEN, but an unfavorable conjuncture of circumstances arrested its progress.

In the year 1807, THORWALDSEN received the first order from Denmark, when the Countess of SCHIMMELMANN commissioned him to execute

A Baptismal Font,

Tab.
XXIV.

which she would present to the church of Brahe-Trolleborg in the island of Fjunen. This gave him not only an opportunity to execute a work of art for his fatherland, but opened to him a new field in the Christian art. It consists of a parallelopipedon on whose four sides four biblical scenes are represented. The front side represents

The Baptism of Christ.

(2 FEET 3 IN. x 1 FOOT 8½ IN.)

Tab.
XXV.

Standing in the river Jordan, the Saviour bends himself, with his arms folded across his breast, to receive from John the Baptist the symbol of initiation. To the visage and attitude of Him who was meek and lowly in heart, the most beautiful expression is given. The Baptist holding the agnusdei-staff in his left arm and imbued with a deep feeling for his high calling, lifts with dignity a concha, wherewith he pours the water of initiation over the Saviour's sinless head. (This bass-relief was

cast in silver by LOUIS FORTNER of Prague, Bohemia, and exhibited in 1823). One lateral piece represents

Tab.
XXV.

Mary with the Child Jesus, and John.

(2 FEET 3 IN. X 1 FOOT 8½ IN.)

Mary is absorbed in quiet meditation ; her arms, embracing Jesus, rest in her lap. The child, turning itself in the motherly embrace, stretches forth the left arm with caresses towards little John who, with the agnusdei-staff in his left arm, lays quietly and trustfully his right hand on Mary's knee, and receives with adoration the child's caresses.

The other lateral piece represents

Tab.
XXVI.

Christ Blessing the Children.

(2 FEET 3 IN. X 1 FOOT 8½ IN.)

The very moment is represented when Christ pronounced the divine words, "Suffer the little children to come unto me." The youngest of the little ones has of its own accord run from its mother to the mild lover of children, to whose knees it clings, while the elder one seems to be sent by its mother, who, after folding its hands, takes it to the Master that it may receive his blessing. Christ himself has the expression of the highest purity and meekness.

The reverse represents

Tab.
XXVII.

Three Hovering Angels.

(2 FEET 3 IN. X 1 FOOT 8½ IN.)

Whether or not the artist here has aimed at anything specific, we do not know, but we are tempted to believe that the holy trifolium of the Christian virtues, *Faith*, *Hope* and *Charity*, has been before his mental eye.

It did not take THORWALDSEN more than one year to execute the baptismal font in marble, but from reasons unknown it remained in Rome until 1815, when it was shipped to Denmark and placed in the church of Brahe-Trolleborg, its place of destination.

The deep love which THORWALDSEN felt for the remote island where the cradle of his ancestors had been rocked, made it almost incumbent upon him as a duty to transmit to those regions a salutation in the shape of a marble work from his own hand. After his return to Rome from Denmark in 1820, he concluded, therefore, to execute another copy of the baptismal font which he intended to present to the church of Myklaby in Iceland.

It was completed in the year 1827, and differs only from the preceding one by a wreath of roses that lies upon and embraces the baptismal concave vessel, and by the following inscription beneath the angels :

Opus hoc Romæ fecit
Et Islandiæ
Terræ sibi gentiliæ
Pietatis causa donavit
Albertus Thorwaldsen
Anno MDCCCXXVII.

However, this baptismal font which was executed in the finest marble, did never see Iceland. A Norwegian merchant bought it and the inscription was effaced. But in 1839 a similar one was executed and sent to the church of Myklaby.

After a short excursion during the hot summer season, THORWALDSEN returned in September to Rome, deeply dejected in mind by the still uncertain accounts of the cruel bombardment of Copenhagen by the English.

Besides the baptismal font, which was his most important production in 1807, he 1807 completed by this time his bass-relief "*The dance of the Muses on Helicon*," which was commenced in the year 1804.

In 1808, THORWALDSEN was received into the Academy *San Luca*, in Rome, as *Accademico di merito*.

THORWALDSEN was still occupied with his baptismal font for the church of Brahe-Trolleborg, when he received many important commissions from Denmark. The palace of Christiansborg and the Copenhagen court house having again risen from their ashes, gave the government a fair opportunity to employ its own son, who had already so highly distinguished himself abroad, and THORWALDSEN was commissioned to execute for the court house, two statues of the Greek Legislators, *Solon* and *Lycurg*, as also a fronton for which he selected to represent in a bass-relief

Jupiter, Minerva, Nemesis, Oceanus and the Earth. Tab. XXVIII.

Above the zodiac, *Jupiter*, the father of gods and men, is seen on his elevated throne, holding a sceptre in his right hand and a thunderbolt in his left, while the eagle, with expanded wings, stands at his feet. On the right, upon the pedestal of the throne, *Minerva* sits with an olive branch (the symbol of peace) in her hand; at her foot stands her *Ægis* (shield) embossed with the terrific head of Medusa, and upon it the owl, her favorite bird. On the left of Jupiter is *Nemesis*, the goddess of retribution, with the easily turning wheel of fortune, arranged in symmetrical proportion to *Minerva's* *Ægis*. Farthest to the left *Oceanus*, the sea-god, rests with his oar and the

inexhaustible urn, while gleeful dolphins play around him. On the right the *Earth* (gæa) is seen with the cornucopiæ (the horn of plenty) in her hand, and the prolific she-goat at her feet.

THORWALDSEN'S sketch of this work was modeled by his talented student, Mr. FREUND, but was never executed in marble, and when in 1819 he visited Copenhagen and saw the two afore-mentioned buildings, he proposed to execute this bass-relief for the frontispiece of the palace, and instead of it the judgment of Solomon for the court house. But neither this nor the two statues of the legislators of Greece have ever been completed, while his engagements for the palace proceeded far better. The building committee had already then engaged Prof. DAJON to execute four statues for the facade, representing *Wisdom*, *Strength*, *Justice* and *Truth* to be placed in the four niches on both sides of the main entrance, while said committee engaged THORWALDSEN to execute four globular bass-reliefs corresponding to those statues, but no certain subject was prescribed for him, the selection being left to himself.

In regard to the statue of Wisdom, THORWALDSEN represented in his first bass-relief the well-known myth

Tab.
XXIX.

1. Minerva and Prometheus.

(DIAM. 4 FEET 9 IN.)

Prometheus, the son of Japetus, formed skillfully a man of clay and invited Minerva to see it. Minerva, the goddess of wisdom, placed a butterfly, the image of the soul, upon the head of the lifeless man of clay and animated him with fire, which Prometheus by her aid had stolen from heaven.

Prometheus, who until the visit of Minerva had been busy with his work, now rests with the formative stick in his hand and with his eye fixed upon the goddess. She takes up her rich-wrought gown in her left arm, while with her right hand she puts the butterfly, the image of the soul, upon the head of the statue. The man of clay belonging to a generation inferior to gods and heroes, is represented in a minor stature standing upon a small pedestal. The awakening life shows itself already in the shrugging of the shoulders, and in the head turned towards the visage of the goddess.

The second represents

Tab.
XXX.

2. Hercules and Hebe.

(DIAM 4 FEET 9 IN.)

When Hercules, after the turmoil of his earthly life was translated to the skies and raised to the rank of a god, Hebe, the goddess of youth, was given to him in

marriage,—a beautiful fiction by which the venerable god was united to immortal youth. From her hand he receives the nectar, which had the power of restoring to youth.

In this work of THORWALDSEN, Hercules seems most beautifully to unite the image of bodily strength to that of lassitude after the performance of his twelve celebrated labors. The lion skin is there, but is fallen down and uncovers his vigorous body. The indomitable club is there, but is now only a support for his feeble right arm, and even the left, in which he holds the cup, is not stretched out to receive the gift of the goddess, but rests bent upon his thigh. Hebe, with youthful elasticity, attired in an elegant gown, approaches him with virgin modesty, and while with her right hand lifting the vase to pour out the nectar, she fastens with her left the position of the cup in the tottering hand of the hero.

The third represents

3. Jupiter and Nemesis.

(DIAM. 4 FEET 9 IN.)

Tab.
XXXI.

Nemesis, the goddess of retributive justice, recites to Jupiter, the judge of the Supreme Court, all the deeds of men. Her right foot is placed upon the fatal wheel, and her arm is resting upon a pillar, while she holds in her hands the scroll from which she recites. Jupiter sits upon his awful tribunal, his right foot rests upon a footstool. In his divine tranquillity of mind he listens attentively to the recitation, and pulls with his left hand his thick beard, meditatively leaning his elbow upon his knee, while the back of the tribunal is encircled by his right arm, that holds the ever ready thunder-bolt, which the eagle that stands close by recently kept in its talon.

The fourth bass-relief was to correspond to that statue which should represent *Truth*, but the indistinctly written letters caused THORWALDSEN to read *Sanity* instead of *Truth*, and whilst we don't know whether this misunderstanding is a loss or a gain, the sculptural work, however, which he executed, silences every complaint.

To represent *Sanity*, THORWALDSEN chose

4. Aesculapius and Hygeia.

(DIAM. 4 FEET 9 IN.)

Tab.
XXXII.

Hygeia, the daughter of Aesculapius, approaches her father and gives the snake, which is the emblem, of recovery of health, something to eat. Aesculapius himself is represented sitting with his left arm wrapped up in his mantle and holding in his right hand the staff round which the snake twists itself. Quietly and earnestly Hygeia

approaches, taking with her left hand the snake to the cup, which with her right she hands to it.

These four bass-reliefs were completed in the beginning of 1810. In the year 1825 they arrived in marble in Copenhagen, and were placed in the facade of the palace of Christiansborg.

Another copy in marble was ordered by the Duke of LEUCHTENBERG, but it did not reach Munich until after the death of the noble Duke, and it was, therefore, sold to the Count of SCHÖNBORN to adorn his country seat at Geibach.

It has already been mentioned how the group *Mars* and *Venus*, which THORWALDSEN, in 1805, commenced to execute for the Marquis TORLONIA, became only a single statue, representing

Tab.
XXXIII.

The Pacific Mars.

(8 FEET.)

The god of war has returned from the din of battle. His spear rests inverted in his left arm, over which his mantle has sunk down from his shoulder. The helmet lies at his foot. His sword he has hung over the stem of a palm tree on which he leans, and in his right he holds an olive twig, the emblem of peace. Love now beckons him to milder pleasures, and Aphrodite's doves are already at his feet.

When the Bavarian Ambassador, authorized by the Crown prince LOUIS, by this time engaged THORWALDSEN to execute a work of art for His Royal Highness, THORWALDSEN proposed his *Mars*. The proposal was accepted, and in 1808 it was completed. But meanwhile another statue arose in THORWALDSEN'S studio in Rome, which still more attracted the general attention, and which the art-loving crown prince of Bavaria so warmly admired that he preferred it to that of Mars. This statue represents

Tab.
XXXIV.

Adonis.

(5 FEET 11 IN.)

Adonis, a beautiful youth beloved by Venus, is represented resting himself after hunting. His hip supports the left arm; his right side leans upon a trunk, over which he has thrown his mantle and hung a hare, his hunting booty. In his right arm rests his javelin, turned towards the ground.

The model of this statue in preternatural size was commenced in the spring of 1808, completed in July, and in 1810 sculptured in marble.

While in 1820 THORWALDSEN had left Rome, this celebrated work was very near its destruction. By a collapse several statues, together with the floor, fell down and

were greatly injured. Adonis stood on the frail boards close to the aperture and would have been utterly destroyed had it not been for the presence of mind of some of his students.

ADONIS received from CANOVA a still higher encomium than Jason and Mars. Madam BRUN tells us that when the model was completed she was surprised in Albano by a visit from CANOVA. During a morning promenade in the beautiful Villa Doria, CANOVA met her and asked, "*Avete veduto quell' ultima statuetta del vostro compatriota?*" that is: "Have you seen the last little statue of your countryman?" She answered that the parching heat in Rome had prevented her from seeing it, when CANOVA exclaimed with animation, "*questa statuetta é bella é nobile e piena di sentimento; il vostro amico davvero é un uomo divino!*" that is: This statue is beautiful, it is noble and full of feeling! in truth your friend is a divine man;" and he exclaimed in French, "*Il est pourtant dommage que je ne sois plus jeune.*"

THORWALDSEN was never idle. Before this year had expired, he executed a bass-relief which ranks amongst the most celebrated of all his works. Deeply convinced that in every artistic endeavor it is the spirit which suggests light and life to the production, THORWALDSEN executed this highly ingenious work, which taking its rise from an inner impulse to express that which most deeply moved his own soul, seems rather to have been executed for himself than for others.

This work, which in all its grand simplicity, is the most demonstrative expression of one of the highest ideas of the art, has been baptized by the appropriate name,

A Genio Lumen.

(2 FEET 1½ IN. X 2 FEET 10 IN.)

Tab.
XXXV.

It represents the polite art, under the image of a woman in sitting attitude, that leans her cheek on the left hand, and sketches on a slate that rests on the right knee, which is laid across the left. At her side a pedestal stands, on which a lamp burns that gives her light. At the foot of the pedestal Minerva's owl (the emblem of wisdom) and a lyre are seen, by which an allusion is made to the close union which exists between literature and poetry. But neither those nor her deep meditation can achieve anything, before the winged Genius has approached and poured oil into the lamp.

The first performance of this bass-relief is of a rectangular form, which THORWALDSEN has unchanged reproduced in half size. Both are executed in marble, and it has already been mentioned that when THORWALDSEN sent his Jason to *Hope*, he accompanied it with a copy of this bass-relief.

THORWALDSEN soon saw that both the idea and the composition adapted it for a medal, which induced him to make still an alteration, by which this artistic production

seems to have reached perfection. He made the pedestal smaller, which enabled him better to group the figures of the woman and of the winged Genius. Thus he reproduced it *en medallion*, after which the engraver BRANDT of Berlin, in 1817, cut the reverse of a medal on whose front side is seen the portrait of THORWALDSEN, with the legend: *A. Thorwaldsen, Danus Sculptor*.

1809 No small loss did THORWALDSEN the next year suffer by the death of GEORGE ZOEGA. Though on account of his merciless criticism this man never pleased THORWALDSEN, he confessed, however, willingly that ZOEGA'S deep insight and judicious remarks had often been of incalculable benefit to him, and when death at length untied that tie of friendship, which founded on mutual esteem had long united them, THORWALDSEN remembered him with lasting gratitude, showed the surviving children an almost paternal affection, and modeled his bust and drew his portrait.

About this time the Russian General BALK who was then in Rome, requested THORWALDSEN to execute a bass-relief, the subject of which was to be taken from the 6th book of Iliad, v. 318-368. THORWALDSEN complied with the request and represented, in accordance with the text,

Tab.
XXXVI.

Hector, Paris and Helena.

(2 FEET 11½ IN. X 2 FEET 1½ IN.)

Hector and Paris were the sons of Priam, king of Troy. Helena was the daughter of Tyndarus and Leda, and wife of Menelaus. Her elopement with Paris was the cause of the siege of Troy. She was the most beautiful woman of her age.

When Paris had to yield in his single combat with Menelaus, Aphrodite took him aside to the castle, where in Helena's embrace he forgot the combat in voluptuous enjoyment. Meanwhile Hector, together with the Trojans, is pressed hard by the Greek arms, and with his long spear he hastens angry to the castle, to summon Paris to the combat. He finds Paris busy with his stately arms, and Helena he finds amongst her handmaids. Then he accosts Paris with censorious words.

Paris is sitting on a large pedestal, by which THORWALDSEN designates the chamber. Beneath his left foot he has a foot stool, and his right arm he leans idly on the back of the chair, while the left rests remissly on his thigh. His head is drooped, and without changing his posture he lifts his eye towards Hector. His weapons which he has just been furbishing, are flung down at the side of the chair. At his left side Helena is busy with her needle work spread over a basket. By bitter reproaches she has sought to rouse her lover to manly conduct, but her beauty has not suffered thereby; she is absorbed in the sweet tranquillity she enjoys in her chamber. At the entrance Hector stands raging, with one foot inside of the threshold. On his head he has his helmet,

in his right hand his huge spear. His sword hangs high below his heart, and his left hand which he leans on his hip, has in the height of his passion been entangled in his mantle.

General BALK's pecuniary circumstances had meanwhile undergone such an unhappy change as to make it impossible for him to keep his contract and buy this work, which, though elegantly executed in marble, had for several years to wait for another purchaser, when finally J. KNUDSEN, a wealthy merchant of Drontheim, Norway, bought it.

His Highness, Prince MALTE PUTBUS of the island of Rügen, who, as before stated, had bought Cupid and Psyche, now engaged THORWALDSEN to execute the following four bass-reliefs.

1. Cupid, the Lion-Tamer.

(1 FOOT 5 IN. x 1 FOOT 3½ IN.)

Tab.
XXXVII.

The God of love is here represented as the subduer of even the most ferocious animals. With one hand he holds himself fast by the mane of the lion. In the other he exultingly carries his arrow, by which he spurs on the lion. On his back, under his wings, he carries his quiver.

2. The Birth of Aphrodite.

(1 FOOT 5 IN x 9 IN.)

Tab.
XXXVIII.

Aphrodite, the Greek name of Venus, arose, according to the myth, from the foam of the sea. She is generally represented opening a concha, in which she is carried to the shores of Cyprus; for the fable says that it was to the shores of this island that the waves of the sea gently carried her, after she had risen from its foam.

THORWALDSEN has represented the goddess at the very moment when she the first time views the world which she is destined to rule. With her left hand she still holds the concha that recently was her shelter. As soon as she drops it, she enters newborn into the world. With the right hand she wipes her wet locks. On both sides of the concha a dolphin is symmetrically placed.

The subject for the third bass-relief THORWALDSEN took from the 40th ode of Anacreon.

3. Cupid Wounded by the Bee.

(1 FOOT 8 IN. x 1 FOOT 6½ IN.)

Tab.
XXXIX.

Thus read the words of Anacreon, metrically translated by Thomas Moore:

“Cupid once upon a bed
Of roses, laid his weary head;

Luckless urehin, not to see
 Within the leaves a slumbering bee.
 The bee awaked—with anger wild,
 The bee awaked and stung the child.
 Loud and piteous are his cries,
 To Venus quick he runs—he flies—
 ‘Oh mother!—I am wounded through—
 I die with pain—in sooth I do!
 Stung by some little angry thing,
 Some serpent on a tiny wing—
 A bee it was—for once I know
 I heard a rustic call it so.’
 Thus he spoke, and she the while
 Heard him with a soothing smile.
 Then said, ‘My infant, if so much
 Thou feel the little wild bee’s touch
 How must the heart, oh Cupid! be
 The hapless heart that’s stung by thee!’

The idea pervading this beautiful little poem THORWALDSEN has embodied in marble. With the plucked off rose in his left hand Cupid clings in his pain to the knee of his mother. Weeping he stretches his wounded finger towards her, as if he wished her to breath on it; but Venus grasps his little hand with a smile, in which her answer is plainly expressed. Behind Cupid, a rosebush is seen, over which the bee flutters; close to Venus the Dionean pair of doves are seen, by which her chariot was said to be drawn.

The fourth bass-relief which THORWALDSEN executed for the Prince, represents

4. Mercury, Bacchus and Ino.

Tab.
XL.

(1 FOOT 6½ IN. x 1 FOOT 8 IN.)

When Jupiter for three months had hidden the infant Bacchus from the jealousy of Juno, he sent Mercury with the child to Semele’s sister, Ino, Queen of Bæotia, to prevail upon her to bring up the child.

Ino is represented sitting with a fawn-skin over her arms, in which she receives the child that from the hands of Mercury stretches itself towards her. A copy of this bass-relief was ordered by Lord LUCAN.

1810 In the beginning of the year 1810, THORWALDSEN, who by this time was honored by the King of Denmark with the Golden Cross of Dannebroke, was occupied with the

execution in marble of the bass-reliefs which had been ordered for the facade of the palace of Christiansborg.

He had long been intimately acquainted with CAMMUCINI, the great Italian painter of historical representations. He concluded to sculpture in marble the bust of this great artist, which he finished this year in the month of March.

About this time, THORWALDSEN together with RAUCH, a younger sculptor, undertook to repair a handsome and valuable bass-relief which half a century ago had been found in *Villa Palombara*, representing the three Fates: Clotho, Lachesis and Atropos. This work of art Madam Von HUMBOLDT had bought from the family Massimi, and given it in charge to THORWALDSEN for restoration.

But before the end of this year, our artist undertook another work, which for his own personal history is of great value. The Danish Consul-General WEST in Paris, just then sojourning in Rome, wished to possess a colossal bust of THORWALDSEN Tab. I. himself in marble, and asked him to sculpture it. No doubt, THORWALDSEN accepted with great pleasure this homage, and already in the month of June the bust was cast in plaster. However, it was not sculptured in marble before 1815, when WEST revisited Rome, and when he some years after died, the bust was sold to the King of Denmark. It remained in THORWALDSEN's studio in Rome until the year 1825, when it was shipped to Denmark and by the King presented to the Academy of fine arts.*

In addition to this THORWALDSEN finished, in the spring of this year, the bust of the handsome and gifted Miss IDA BRUN, afterwards Countess of Bombelles.

Only those busts were this year exhibited in the Roman Capitolium, and as the heat in summer is very oppressive and disagreeable in Rome, THORWALDSEN gave his chisel rest and went to his friends in Montenero, whence he returned in October and commenced several important works of art, of which the first was a bass-relief representing

Cupid and Bacchus.

(2 FEET 4 IN. X 1 FOOT 8½ IN.)

Tab.
LXI

The God of wine, wreathed with ivy and grapes in the rich locks, rests upon one of the rocks of the isle of Naxos, over which a tiger skin is spread. His soft, effeminate body is only half covered by his mantle, behind him lies the thyrsus, his attribute. In his left hand he holds the urn, whilst his arm is leaning on the rock. With the

* Besides his bust has been executed by RAUCH, SCHADOW, WOLFF, TENERANI, BISSEN and BORUP. He has been painted by ECKERSBERG, BEGAS, VOGEL, HEINRICH HESS, SENFF, HORNEMANN, LINDAU, BLUNCK, JENSEN, HORACE VERNET and GERTNER. His portrait is engraved in steel by AMSLER, CLEMENS and HEUER, and during his last visit in Copenhagen, THORWALDSEN modeled his own portrait in full size, leaning upon the genius of hope.

right arm, whose elbow leans upon his hip, he hands Cupid the bowl. The little winged god lusting after the verjuice that makes him forget his quiver, grasps the bowl with both hands. At the foot of the rock on which Bacchus, half sitting, half lying, rests, a spotted panther has taken its seat, to catch the drops flowing down from the tankard.

This handsome bass-relief was executed in marble for J. KNUDSEN of Drontheim, Norway, and has found a eulogist in every competent *connoisseur*.

The next work which THORWALDSEN executed after his return to Rome from Montenero, was a bass-relief representing

Tab.
XLII

Caritas (Charity.)

2 FEET 1½ IN. X 1 FOOT 5 IN.

THORWALDSEN has here not only represented motherly love, but at the same time Christian charity. "Now abideth faith, hope, charity, these three, but the greatest of these is charity." 1 Cor. xiii. 13.

The young, handsome mother presses with motherly tenderness her one child to her bosom, while the other child gently takes her to a suffering fellow being. She is represented walking fast, for love is ardently disposed to render speedy assistance. The boy going in advance, in whose visage the intercession of his innocent heart is expressed, pulls his mother's gown and draws her after him. He stretches out his left arm and points with his fore-finger to the object of their walk.

The first sketch of this bass relief was made, when the baptismal font for the church of Brahe-Trolleborg occupied THORWALDSEN's time, but was then supplanted by the more Biblical subject: *Mary with the child Jesus, and John*.

But in the year 1810, THORWALDSEN resumed this work, and executed it the first time in marble for the Marquis of LANDSDOWN.

Some years after an opportunity offered itself to him to execute it the second time in marble. The use he made of this marble copy clearly manifested his devotion to the afflicted portion of humanity, and that he subscribed to the words of the English writer, STILLINGFLEET: "A man must have great impudence to profess himself a Christian, and yet to think himself not obliged to do acts of charity."

A Norwegian civil officer, and father of a large family had been so unfortunate as not to be able to give account for money received. He was imprisoned, and saw no means of liberation, unless some friends of humanity who knew his respectable antecedents, would furnish the sum necessary for his liberation.

THORWALDSEN was not personally acquainted with the unfortunate man, but no sooner was the event with all its sad details related to him, than he offered his *Caritas*

in marble to those who interested themselves in the unhappy man's liberation. But before this beautiful work of art had found a purchaser, the sufferer died.

This noble act was mentioned in *Revue Encylop*, 1823 T. XVIII. page 442, in *André Hesperus*, 1823, 33d vol. No. 219; in the *Copenhagen Evening Post*, 1822; and in the *Copenhagen "Dagblad"* was printed THORWALDSEN'S letter to the unfortunate man, dated Rome, May 24th, 1822. *Ibid*, 1823, No. 104 was an invitation in Latin from several Norwegians to purchase this marble work.

Besides this work, we have this year from THORWALDSEN'S hand a bass-relief that represents

Cupid and Psyche.

(2 FEET 7 IN. X 1 FOOT 7 IN.)

Tab.
XLIII.

One of the most charming fictions transmitted to us from antiquity, amongst others from the writer Apuleius, who lived during the reign of the Roman Emperor Hadrián, 117 A. D., is that of Cupid and Psyche. Psyche, who had already undergone severe trials, was ordered by Venus to descend into Orcus itself, and to fetch from Proserpina, the Queen of hell, a box containing the highest charms of beauty. Psyche obeyed the behest of the jealous and cruel goddess, surmounted all difficulties, and ventured down to the gloomy regions. The box was delivered to her, but with the strict injunction not to open it. But scarcely had she left the dominions of Pluto, when curiosity induced her to open the box. She was instantly involved in a noxious vapor, that made her unconscious, and she would never have risen again, had not Cupid, her invisible protector, hastened to her assistance. He restored her to life, collected the vapor again into the box, and conducted his dear Psyche safely to the throne of Jupiter, there proclaiming her his lawful wife and supplicating for her admission among the immortals. Jupiter complied with his request.

THORWALDSEN has represented the very moment, when Cupid hastens to assist Psyche. He has already half raised her beautiful body from the ground, and while by his knee on which she leans her right arm, he holds her erect, he stretches out his left to remove the box from which the noxious vapor emanated. With his right hand he takes an arrow from his quiver that by touching her breast with its point he may restore her to life. Cupid has laid aside his bow, and with his expanded wings he fans away the noxious vapor. Psyche whose head rests on his shoulder, is half muffled up. In one hand she holds the box, in the other its lid.

A copy in marble of this work was bought by a Mr. DALMAR, a lover of science and the arts.

But THORWALDSEN soon executed another bass-relief no less remarkable, representing

Tab.
XLIV.

Vulcan, Venus, Cupid and Mars.

(3 FEET 6½ IN. X 2 FEET 6 IN.)

The 45th ode of Anacreon suggested the subject to him. Thus sound the words of Anacreon, translated by Thomas Moore :

“As in the Lemnian caves of fire,
The mate of her who nurs'd desire,
Moulded the glowing steel, to form
Arrows for Cupid, thrilling warm ;
And Venus every barb imbues
With droppings of her honied dew ;
While Love (alas ! the victim heart),
Tinges with gall the burning dart ;
Once, to this Lemnian cave of flame,
The crested Lord of battles came ;
'Twas from the ranks of war he rushed,
His spear with many a life-drop blushed !
He saw the mystic darts, and smiled
Derision on the archer-child.
'And dost thou smile ? (said little Love),
Take this dart, and thou may'st prove,
That tho' they pass the breezes flight,
My bolts are not so feathery—light.'
He took the shaft—and oh ! thy look
Sweet Venus ! when the shaft he took—
He sigh'd—and felt the urchin's art—
He sigh'd in agony of heart :
'It is not light—I die with pain—
Take—take thy arrow back again,'
'No,' said the child—'it must not be,
That little dart was made for thee !'”

In accordance with this poem THORWALDSEN has on the left side of this bass-relief represented Vulcan, the lame god of fire, the inimitable artist of Lemnos, who bowed and absorbed in his work, is forging an arrow for Cupid. On his head he wears a round cap ; his left hand holds with his pincers the arrow to the anvil. His mantle hangs down from the left shoulder around his waist where it is tied together ; the right arm lifts the hammer. The lameness of Vulcan, the artist has happily expressed by placing the shorter leg upon the foot of the anvil. Nearest to him Venus sits half

covered by her gown, her right foot bearing the left, rests on the anvil. On her knee she holds fast in the left hand a bowl with honey, in which Cupid has mixed some gall into which she dips the forged arrows. Her eyes meet Mars, the god of war, who has just stepped in and laid down his helmet. He wears his mantle on the left arm, which he leans upon his hip. In his right hand he holds one of Cupid's poisoned arrows, as if he would give it back, while at the same time he tries how heavy it is. But Cupid, who stands between him and Venus, and has robbed him of his spear says: "*No, it must not be, that little dart was made for thee.*" Beneath the chair of Venus, the loving pair of doves are seen

This bass-relief was sculptured in marble for a Mr. ALEXANDER BILLE. The composition of this work recalled THORWALDSEN's mind to the statue of Mars, mentioned among his works of the year 1808, and inspired him with courage to re-mold it into a group, representing

Mars and Cupid

(8 FEET.)

Tab.
XLV.

In this group THORWALDSEN has represented the main idea of the above-stated ode of Anacreon.

Mars had received one of Cupid's arrows to try its weight. He will give it back, but Cupid answers him knavishly: "*No, keep it, that little dart was made for thee.*"

The alteration which THORWALDSEN had made in the attitude of Mars, consists mainly in his head being bent towards Cupid, and in his right hand being a little raised, in which he weighs the arrow. Cupid crowned with roses, has thrown away his quiver, holding instead of it the heavy sword of Mars, while with his finger on his chin he sends an exulting smile to mighty Mars.

This colossal group was at THORWALDSEN's own expense executed in fine marble.

The rural life in Montenero, whereto THORWALDSEN the previous year had taken refuge, to avoid the Roman *aria cattiva*, is represented in two small, but beautiful works, that give us an image of the quiet rural life in which the most beautiful genii of nature had undisturbed played around him. To represent this, he made in his studio in Montenero two sketches, *Summer* and *Harvest*, which after his return to Rome, in the year 1811, were executed in bass-reliefs

1811

1. Summer.

(2 FEET 4½ IN. X 1 FOOT 7 IN.)

Tab.
XLVI.

Two boys are plucking pears. A basket full of them is placed by the pear tree. One boy holds on to the basket with the right hand, and bears on his shoulders the

other boy, who clinging fast to a branch, grasps the fruit with his left hand. A Cupid is hovering down to them, caressing a swan, whose neck he tenderly presses to his bosom. Behind this group, the ripe corn with its undulating ears is seen.

Tab.
XLVII.

2. Harvest.

(2 FEET 4½ IN X 1 FOOT 7 IN.)

This idea has often been represented in the antique art, but hardly anywhere more beautifully than here. In one of his odes Anacreon requested Hephaistos (Vulcan), to form a silver cup imaging Cupid, Bacchus and Bathyllus, Anacreon's favorite, busy with pressing grapes in the shade of the vines. THORWALDSEN followed this allusion. His bass-relief is on both sides filled with branches heavy with grapes. An amphora stands on the right side close to the filled grape vessel, into which Cupid and Bacchus, while dancing and embracing each other, press the grapes, while Bathyllus pours from the upset basket his harvest into the vessel. These two bass-reliefs were executed in marble, in the year 1811, for Count SCHÖNBORN. Some time after, THORWALDSEN completed the two corresponding ones, representing *Spring* and *Winter*. The latter was finished in 1824, and will be mentioned in its proper place.

About by this time THORWALDSEN executed his celebrated

Tab.
XLVIII.

Mausoleum over Augusta Böhmer,

upon the request of Prof. and Aulic Councilor F. W. J. SCHELLING, who had been married to the mother of Augusta.

AUGUSTA BÖHMER was daughter of Dr. BÖHMER in Clausthal; her mother, known as an authoress under the name of CAROLINE SCHELLING, was daughter of the learned Prof. MICHAELIS of Göttingen. After BÖHMER's death, she married A. W. SCHLEGEL, which marriage, however, was soon dissolved, and the third time she married Prof. F. W. J. SCHELLING. She died in 1809.

AUGUSTA BÖHMER, a fruit of the first marriage, was actress in Weimar. She was not distinguished by her beauty, but by great amiability, which made her adored in the literary circle in which she moved.

Her early death was accompanied by a peculiar circumstance, which induced THORWALDSEN to make one of his finest compositions. AUGUSTA's mother became dangerously ill. The daughter accompanied her to Bocklet, a Bavarian watering place, where she nursed her excellent mother with so great self-sacrifice, that she took ill herself and died, while her mother was restored to health.

This mausoleum, by which THORWALDSEN in a certain degree has immortalized

filial love, consists of three bass-reliefs. The main part (2 feet by 2 feet 7 in.) represents the feeble mother sitting on a seat that bears the staff of Æsculapius, the symbol of the beginning recovery. AUGUSTA stands before her as an Hygeia, handing with both her hands the bowl to her mother, from which she imbibes life and health. But the snake of Hygeia (her attribute), that saves the mother, kills the daughter by craftily wounding her in the heel. One lateral piece, (1 foot 6½ in. by 2 feet 7 in.) represents the winged Nemesis, that records the great self-sacrifice, which filial love has brought; the other lateral piece (1 foot 6½ in. by 2 feet 7 in.) represents the genius of death wreathed with poppies, leaning quietly and wofully his arms and his head upon an inverted flambeau.

The last mentioned bass-relief, the genius of death, THORWALDSEN reproduced in marble for Captain FALSEN, who again sold it to the wealthy Mr. DONNER of Altona, who wished it for a mausoleum over his deceased wife.

As in the previous year the Anacreonteon bass-relief: Vulcan, Venus, Cupid and Mars evoked a larger work of art, so also Cupid and Psyche, which the same year occupied THORWALDSEN'S time, induced him to execute a statue representing

Psyche with the Box.

(4 FEET 3 IN.)

Tab.
XLIX.

The winged Psyche shows herself here as the most beautiful image of female youthfulness. On her way to Orcus, the lower regions, into which she was ordered by Venus to descend, Proserpine delivered to her the well-known box that contained the highest charms of beauty. From an unconquerable curiosity Psyche halts in the middle of the way, holding the box between her hands, undetermined whether or not to open it.

This statue, in half natural size, was bought by a Mr. HOPE of England, a brother of Sir THOMAS HOPE, who occupies so conspicuous a place in the history of our artist.

In the year 1811, THORWALDSEN executed still another statue, representing

Cupid.

(4 FEET 4 IN.)

Tab. L.

Cupid or Eros, the all-conquering god, is here by plastic art portrayed with a wreath of roses, leaning on a stem of a tree over which the lion skin of Hercules hangs. In his right hand he holds a butterfly by its wings, and while looking upon it, he takes with his left an arrow from his quiver, in order to torment the butterfly with the point of the arrow. The lion skin, of which he has deprived Hercules, is emblematic of Cupid as the vanquisher of bodily strength, while the threat of

tormenting the captive Psyche with the point of the arrow, (the name Psyche signifying both a butterfly and the human soul), is emblematic of him both as the master and tormentor of the soul.

This statue was sold to an art-loving gentleman in Courland. The composition of this ingenious work seems, however, never fully to have satisfied THORWALDSEN, for after some years the idea, in his opinion, too feebly expressed here, was reproduced more effectually in another statue, that represents *Cupid Triumphant*.

The Royal Academy of fine arts in Berlin honored THORWALDSEN this year by conferring upon him a diploma of August 28th, 1811, which made him an ordinary member of this celebrated Academy.

In the course of the year 1811, marble was discovered in Norway which was considered fit for sculptural works. A sample was sent to Rome, and THORWALDSEN declared it to be just as good as that from Carrara. It was now a general wish in Denmark that THORWALDSEN should return to his native country, to execute in Northern marble, immortal works for the embellishment both of the capital and of the Royal palace. This wish was communicated to him in December 1811, in an autograph letter from His Royal Highness, Prince CHRISTIAN, afterwards King of Denmark, under the title of CHRISTIAN VIII.

The reply which THORWALDSEN gave the Prince, breathed the warmest patriotism and a deep longing for his home, and though at present he was obliged to remain in Rome, on account of the many works of art, in the execution of which he had engaged himself, as also on account of his public function as Professor at the Academy of San Luca, he promised, however, to take pains to remove all impediments, hoping, as he expressed himself in his answer to the Prince, in the summer of 1813, to resalute the Danish champaign country. But just when he was striving to remove those impediments, an event took place in Rome which made it almost impossible for him to leave Italy.

At the close of 1811, an imperial decree directed that the papal residence on *Monte Cavallo* should be fitted up in the most costly style for a palace for NAPOLEON BONAPARTE, the Emperor of France, who then had conquered the greatest part of Italy. An imperial palace on the Quirinal Mount appeared to the Romans as a glimpse of their ancient splendor, and an enthusiasm arose spreading itself from the greatest artist to the plainest mechanic.

Meanwhile THORWALDSEN had again been severely ill, and as he would not deprive any native artist of an occupation of which he stood less in need than many others, he wished his name suppressed in connection with the works of art, which on this occasion were to be executed. But as it was directed to have the palace completed in May 1812 1812, the architect STERN, who superintended the whole work, felt the absolute necessity of employing every means possible.

Then it should happen that at a meeting in the Academy of San Luca a seat close to THORWALDSEN was assigned to STERN. During the conversation which easily was started between them, STERN proposed to THORWALDSEN to execute a cornice or frieze with ornaments of sculpture, for one of the apartments of the Quirinal palace, and though only three months could be granted him to complete it in plaster, THORWALDSEN made up his mind to engage himself in the execution of this enormous work. It is a composition of great extent, measuring 160 Roman palms (a palm is about 9 inches) in length and 5 inches in height. *

THORWALDSEN selected for his subject, doubtless not without some allusion to NAPOLEON BONAPARTE, the greatest triumpher of modern history,

The Triumphant Entry of Alexander into Babylon.

Within three months of the date of the commission, in the month of June, the frieze in plaster was fixed up in one of the halls of the Quirinal palace, exciting the greatest admiration of all who saw it. This great work christened THORWALDSEN by the baptism of art; the Italians gave him the name, *The Patriarch of fine Arts*, and he acquired such a fame, says an English writer, as no man has had since the day of creation.

No sooner had Denmark heard of this masterpiece than the building committee of Copenhagen ordered in December 1812, a copy in plaster for the palace of Christiansborg. However, this did not seem fully to have satisfied THORWALDSEN, who wished to immortalize his work in marble. However, this wish was soon gratified, for although Denmark's financial condition did at that time not very well justify the great expenditure of 16,000 species, which was the sum THORWALDSEN asked for the execution of his work in marble, the government, finally resolved, in October 1818, to commission him to execute it in marble for the sum mentioned.

THORWALDSEN had in the meantime received an order for the first copy in marble from Count SOMMARIVA. When he had bound himself to execute this order, he concluded, especially as the space marked out for him from Denmark required an extension of the bass-relief, to give the copy for the palace of Christiansborg a peculiar innovation by several additions.

The first copy in marble destined to adorn SOMMARIVA's beautiful villa on the Lago di Como, was instantly commenced.

* Besides THORWALDSEN, the following artists were engaged: FINELLI of Carrara, who executed CEASAR's Triumph in a frieze, ALVAREZ, a Spaniard, who executed another frieze, and the Roman sculptor, MASSIMILIANO LABOUREUR, who in a frieze represented the exploits of LORENZO of Medicis.

But soon after, THORWALDSEN commenced an entire new execution of the same frieze, in *half* height, which he wished to give the highest perfection possible, as the first one was, in his own opinion, executed with too much haste and expedition. In this minor copy he remodeled the whole frieze and made all the alterations which his own almost infallible eye for the beautiful, as also the space marked out for him in the palace of Christiansborg, impelled him to make.

When SOMMARIVA had been informed of those alterations, which THORWALDSEN intended to make in the copy ordered for the royal Danish palace, he politely requested the artist to give the copy which *he* had ordered, a share in the intended alterations. THORWALDSEN not only consented, but affixed to the copy destined for the Count even an extra appendix of great artistic value.

Thus we have four different executions of *Alexander's Triumphal Entry into Babylon*:

1. *The Quirinal Copy*, which in a certain degree can only be considered a sketch
2. *The Sommariva Copy*, characteristic by the extra appendix affixed to it.
3. *The Elaborate Copy*, enlarged by several pieces, executed in half height, and finally
4. *The Christiansborg Copy*, of the same height as the Quirinal copy.

The description of Alexander's triumphal entry into Babylon given by the Latin writer, CURTIUS, in his 5th book, 1st chapter, THORWALDSEN has strictly followed for his grand representation. Thus read the words of CURTIUS:

"Babylonem procedenti Alexandro Mazæus, qui ex acie in urbem eam confugerat cum adultis liberis supplex occurrit. Gratus adventus ejus fuit regi, quippe magni operis futura erat obsidio tam munitæ urbis. Ad hoc vir illustris, et manu promptus, famaue etiam proximo prælio celebris, et ceteros ad deditionem incitaturus exemplo suo videbatur. Igitur hunc quidem benigne cum liberis excepit Alexander. Magna pars Babyloniorum constiterat in muris, avida cognoscendi novum regem; plures obviam egressi sunt, inter quos Bagophanes, arcis et regiæ pecuniæ custos, ne studio a Mazæo vinceretur, totum iter floribus coronisque constraverat, argenteis altaribus utroque latere dispositis, qua non thure modo, sed omnibus odoribus cumulaverat. Eum dona sequebantur greges pecorum equorumque, leones quoque et pardales caveis proferebantur, Magi deinde suo more patrium carmen canentes. Post hos Chaldæi Babyloniorumque non vates modo, sed etiam artifices cum fidibus sui generis ibant. Equites deinde Babylonii sequebantur ornatissimi. Rex armatis stipatus oppidānorum turbam post ultimos pedites ire jussit. Ipse cum curru urbem ac deinde regiam intravit."

We subjoin an English translation of the Latin text:

"As Alexander was proceeding towards Babylon, Mazæus who had fled thither after the battle, came with his adult offspring, humbly supplicating, and tendered the surrender of the city and of himself. His arrival was agreeable to the King, for the siege of a city so strongly fortified, would be a tedious operation; besides he was a

celebrated and brave man, and had distinguished himself in the recent action, and by his example he would probably induce the others to surrender. Alexander received, therefore, both him and his children with kindness. Great many Babylonians had placed themselves on the walls, eager of beholding the new King, and a greater number had gone out to meet him, amongst whom was Bagophanes, custodian of the castle and of the royal treasury. In order not to be excelled in courtesy by Mazæus, he had strewed the whole road with flowers and wreaths, and had on both sides placed silver altars, which he had loaded not only with frankincense, but with all kinds of odorous spices. For gifts he brought with him cattle and horses; and lions and she-panthers were taken out of their cages. Then the Magi (Persian priests) came singing, according to their custom, patriotic songs. After them the Chaldeans came, and not only the Babylonian prophets, but also musicians, each with his own instrument proceeded in solemn procession. Finally the Babylonian cavalry appeared, costily attired. The King, surrounded by his soldiers, commanded the multitude of the inhabitants to proceed in rear of the infantry. In a chariot he entered the city and took up his residence in the royal palace."

We now proceed to give an explanatory description of the engravings pertaining to this sublime and imposing work of art.

I.

Tab.
LI.

The frieze begins with a palm, the symbol of peace and victory, which overshadows a market place at the river side. The caravan that passes by, had called off the laborers, and the little camel-driver, who had come with his beast of burden to receive the disembarked commodities, must wait. Meanwhile a boy has climbed up to the neck of the camel, whence he crawls up on the bunch, better to see the caravan. Close by the camel, a youth and a little boy are standing, both of them directing their attention to the same object

II.

Tab.
LII.

Here the frieze commences with a group of palms, one of which torn up by the roots, reminds of the devastating war. A fisherman is sitting undisturbed at the river side, taking in the draught, which he has caught by the aid of his line. He observes nothing yet, but the sharp-hearing dog turns himself and growls in a low key, when hearing the bustle of the passing caravan.

It was told in Rome that when THORWALDSEN shaped the head of the fisherman, he thought of the portrait of Napoleon, who then formed a striking temporal contradistinction to the spiritual fisherman, the Apostle St. Peter, whose position as bishop of the church, Napoleon, though in a very different sense, now occupied. Notwith-

standing such a practical joke might resemble THORWALDSEN'S sometimes sarcastic mood, we can by no means warrant the truth of this anecdote.

Tab.
LIII.

III.

A Persian merchant has, from fear of the approaching army, embarked his costly merchandise, to flee to the other side of the river. He has thrown his cloak over the bales, and when the boatswain has thrust the vessel from the shore, he vents his greivous heart by telling the old indolent rover the danger in which his merchandise has been.

Tab.
LIV.

IV.

The old Euphrates, wreathed with aquatic plants, is sitting here, leaning upon the inexhaustible urn. The oar, which he holds in his right hand, signifies the navigableness of the river, and the ears, which he holds in his left, are emblematic of the fertility of the country. Behind, the Bulustower reminds of Babylon.

Tab.
LV. & LVI.
(a. & b.)

V.

Below the broad walls of Babylon, behind which the palms and the cypresses remind us of the hanging gardens, and where the censers promise the victorious King submission and homage, a shepherd's boy drives his flock of sheep from the field. The varying group of rams and sheep form a beautiful contra-distinction to the agitated life in the other groups of the frieze. On the walls several of the inhabitants have seated themselves, to behold the processional entry of the great King. At the gate of the city two soldiers on duty are seen, one of whom leans despairingly on his spear. Close by the shepherd, his wife and two children have taken place, the elder of which caresses the passing flock of sheep.

These episodes, constituting the beginning of the bass-relief, characterize the place where the scene of action is. The following division represents the Babylonians, who are marching out of the gate.

The hindmost part of the Babylonians, who are marching out, is portrayed by

Tab.
LVII.

VI.

three Chaldean astrologers, who seem to prepare themselves for a flattering notification to Alexander of his future greatness, which they fortell by the aspects and situation of the stars. The preceding one holds in his left hand the celestial globe, and while pointing to a constellation, he turns and consults the other, who gives his opinion. The third follows after, meditating on the predictions by which the conqueror is to be flattered and reconciled.

VII.

Tab.
LVIII.

In front of these is seen the hindmost part of those presents which, according to Curtius, are given to Alexander. A Persian who bears a staff on his shoulder, leads a lion. At his side a boy walks with a tiger, and farthest behind a third with a horse, that becomes untractable at the stir in the preceding group

VIII.

Tab.
LIX.

of three horses, with which horse-breeding Persia presents her mighty conqueror. At the approach of Bucephalus (Alexander's war horse) and of the Macedonian cavalry, the hindmost stallion rears. The leader of the preceding horse threatens to whip him. Frightened, he draws his ears back and rears so ungovernably that his leader scarcely can hold him by the curb.

IX

Tab.
LX.

The musicians mentioned by Curtius, with their different instruments are next represented. Five fiddlers proceed in quick and gay succession. The three foremost constitute the second addition, with which THORWALDSEN has enlarged the copy for the palace of Christiansborg. In the Quirinal copy, and in that which was executed for SOMMARIVA, only the two hindmost are seen.

X.

Tab.
LXI.

The next group represents the treasurer, Bagophanes, who, not to be inferior in courtesy to Mazæus, had hastened out in the middle of the road where he erects an altar with precious incense. The two servants who have borne the heavy altar, are busy with arranging a place for it. Bagophanes is present himself to give instructions. At his side a boy stands with the costly incense box. Behind is the burning censer which is to be placed on the altar by a man, whose eyes betray the haste with which the whole ceremony is performed. Bagophanes has also ordained

XI.

Tab.
LXII.

three dancing Persian maids to strew flowers and wreaths on the road. A little boy bears on his head a large basket replete with the fragrant ingredients.

XII.

Tab.
LXIII.

Mazæus, Darius Codomannus' field marshal, who after the battle at Arbela (331 bef. Chr.) had fled to Babylon, is next represented, accompanied by two armor-bearers. To move the heart of the conqueror to clemency he goes out with his five sons to meet Alexander. The three eldest step fearlessly forth and in an entreating

manner stretch out their hands, but the fourth betraying some fear, clings to the eldest brother, while his father with the right hand laid on his shoulder pushes him forward. With the left hand he leads the youngest, who less timid strives to get a place amongst his elder brothers.

Tab.
LXIV.

XIII.

The procession of the supplicating Babylonians is led by PAX, the winged goddess of peace, who with the cornucopiæ in her right arm, raises aloft an olive branch, thus to show the conqueror the usual sign of the submission of the conquered nation.

Tab.
LXV.

XIV.

Victoria, the goddess of conquests, hovering with expanded wings and inclining a little forward, stands on the chariot at the side of the hero, driving the fleet and nimble-footed four-span. Alexander attired in a splendid armor holds himself with the left hand by the triumphal car, and leans with the right on his staff, the ensign of authority, while his triumphant eye is lifted towards the skies

Tab.
LXVI.

In the first copies of the frieze, this piece was executed in a manner totally different.

Both Victoria and the horses were larger in proportion to the hero. The motion in the heads and legs of the horses was less varied ; their tails were more bushy ; the foremost horse was adorned with a girth, but the posture of the horses in regard to the chariot was not sufficiently free and easy. The chariot was lower and narrower. Victoria leaned with the left hand upon the chariot, while with the right she holds the reins. Her wings did not clearly indicate the speedy flight, and there was less motion in her attitude. But especially Alexander himself did not satisfy THORWALDSEN, and even in the remodeling of the great King, he seems not to have been entirely successful in removing the theatrical attitude which he had given him. In the first executions, Alexander stood free and easy on the chariot, only supporting himself by his long spear and by his left hand akimbo, while his head in whose position THORWALDSEN, no doubt, intended to represent the well-known wryness ascribed to Alexander, was held sidewise.

Tab.
LXVII.

XV.

Next to Alexander his armor-bearers follow. One in Phrygian costume wears over his shoulder two javelins and on the left arm a circular shield, on which the image of a lion is engraved. The other whose head and shoulders are covered with a lion skin tied together over his breast, wears on his back a quiver, and carries in his right hand a bow. While proceeding, he turns his head back to watch the spirited

Bucephalus, who too proud to be managed by others than Alexander himself, gives his leader a great deal of difficulty, while the hero himself is about mounting the triumphal car. One of the armor-bearers, whose flying mantle betrays the agitation which the ungovernable Bucephalus had produced, has in order better to control him, laid his arm over the neck of the charger. Seeking to restrain him with the curb, he forces back the animal's head, and with juvenile strength the other leader hastens to help him by taking hold of the mane.

XVI.

Tab.
LXVIII. & LXIX.

Alexander's retinue of horsemen is headed by Hephæstion, his dearly beloved friend. Then his two generals Parmenio and Amyntas follow. Parmenio, after stopping the horse, turns himself in the saddle and with a gesture of his arm proclaims an order.

XVII.

Tab.
LXX.

A youthful warrior of the light horse turns his charger aside, immediately to obey the order.

XVIII.

Tab.
LXXI. & LXXII.
& LXXIII.

Then a division of the cavalry follows. In the most beautiful variety and the most animated stir, eleven hundred horsemen with short and long weapons are here represented under different motives. The foremost, who has lost his bridle, bends himself over the neck of the horse, again to catch it. The last one, who is engaged in a lively conversation with the infantry that follows after, produces, by turning himself, a beautiful and natural combination between this and the next group.

The five first horsemen constitute a division which is not given in the Quirinal copy. It was composed only for the palace of Christiansborg, but when SOMMARIVA had seen it, he requested THORWALDSEN to adorn *his* copy also with this addition.

XIX.

Tab.
LXXIII.

Five foot soldiers rejoicing in their victory are represented, the three foremost of whom are engaged in conversation with the horseman riding in advance.

XX.

Tab.
LXXIV.

Now the representation of the rich booty follows. An old warrior leads an elephant, with his arm on the animal's head. Amongst the Persian weapons, which almost conceal the elephant, a richly ornamented and costly chest is observed, the only

portion of the booty which Alexander reserved for himself, therein to keep the rhapsodies of Homer, which he always carried with him. At the side of the elephant a captive Persian chief follows, his eyes cast to the ground. A young Greek soldier, armed with a spear, walks at his side to guard him.

Tab.
LXXV.

XXI.

In front of those, a warrior on horseback is seen, who strives to pass by the infantry, again to take his place among the horsemen. In conclusion THORWALDSEN himself follows. He has taken his position beneath a palm, the symbol of peace and victory, and a young Greek warrior shows him the passing military procession, the picture of which he will present to the world.

Tab.
LXXVI.

Instead of the group last mentioned THORWALDSEN has, out of gratitude to Count SOMMARIVA, who was the very first who gave him an opportunity to execute this grand work in marble, concluded the noble Count's copy with a bass-relief that gives it a distinctive mark. It represents THORWALDSEN at the very moment when he shows SOMMARIVA the triumphal entry of Alexander into Babylon, and delivers to him the whole work completed. A young warrior, armed with spear and shield, follows the procession, and is perhaps, though we are not certain, the portrait of SOMMARIVA himself.

Besides those four executions of this celebrated frieze, a copy was executed for the Duke of LEUCHTENBERG, to embellish his palace in Munich. This was, however, according to THORWALDSEN's own statement, a copy in plaster of the Quirinal copy. Another cast in plaster was sent to England.

From the copy executed in marble and set apart for the great Museum of Copenhagen, THORWALDSEN caused molds to be made, to enable him to execute copies in *terra cotta*, a sort of clay which is used for statues, architectural decorations, figures, vases and the like.

The whole frieze, with all its most minute details, has been excellently engraved in steel by SAMUEL AMSLER of Munich.

This world-renowned work of THORWALDSEN has, like most of his works, met with an almost unconditional eulogy. To enumerate all those commendations would only occasion tiresome repetitions, and we shall, therefore, confine ourselves to quoting the words of the poet ATTERBOM: "In truth," he says, "when Napoleon, for whose sake this grand work was executed to beautify the Quirinal palace, omitted to take his intended journey to the 'Eternal City,' he lost at the same time the opportunity of beholding the only work of real æsthetic beauty which ever has been produced in his honor."

Before leaving the year 1812, when the *Procession of Alexander* occupied THOR-

WALDSEN's time, and even busied him for the next twenty years, we must, not to omit any work from his hand, mention a small bass-relief representing

Victoria Crowning a Fallen Warrior.

Tab.
LXXVII.

This bass-relief, which probably was composed to adorn some tomb, had, says THORWALDSEN himself, never any special destination, and was, therefore, never executed in marble. Only one single copy in plaster stood in his studio.

In "Morgenblatt," 1813, No. 68, p. 252, a small bass-relief of THORWALDSEN is 1813 mentioned, representing a mother pressing her child affectionately to her bosom, whilst another woman brings flowers, after which the little one stretches its hand. Although this bass-relief cannot, properly speaking, be numbered among THORWALDSEN's own inventions, we cannot forbear mentioning it. Its existence, however, it owes to his politeness. The sketch was made by the Princess DIETRICHSTEIN, who in 1812 asked THORWALDSEN to execute it.

On February 12th, 1813, THORWALDSEN was made a member of the Imperial Royal Austrian Academy of fine arts.

Towards the end of this year, while yet the frieze on *Monte Cavallo* was on the lips of almost every one in Rome, THORWALDSEN received an order from the remote *Poland* for a work of art, which, as well on account of its destination as of its subsequent fate, has a close connection with "his triumphal entry of Alexander."

While the triumphal processions of Cesar and Alexander were about being set up in Rome in honor of the modern Cesar, NAPOLEON BONAPARTE, who had also crossed the Rubicon and cut so many Gordian knots, the unfortunate Poland was looking out with hope for the assistance of the victorious French Emperor.

After the diet of the General-Confederation at Warsaw, on June 26th, 1812, a deputation of ten Count Palatines expressed to NAPOLEON, in the name of their nation, the earnest and heart-deep wish of the restoration of Poland to a kingdom. Although the answer which the Emperor gave, was not entirely satisfactory, his words, however, were momentous enough to be deemed worthy of being engraved in a brass-plate, which was to be kept for their perpetual remembrance, and THORWALDSEN was accordingly engaged to execute

Two Caryatides,

Tab.
LXXVIII.
& LXXIX.

who should bear the architrave beneath which the brass-plate was to be inserted.

This architectonic adornment has, according to the Latin writer, VITRUVIUS, originated with the following incident. When the inhabitants of Caryæ, a village of Laconia, in Peloponnesus, had sided with the Persians against the Greeks, Caryæ was,

after the termination of the Persian war, besieged and destroyed. All the men were slain, and the women enslaved. In regard to these two Caryatides, THORWALDSEN seems to have followed VITRUVIUS, inasmuch as the description of this Latin writer not only permits, but even approves that they are represented wearing a different costume, according to their different grade in society. One wearing a *kid skin* over her gown, seems thereby to be characterized as pertaining to the lower order, while the other being draped with a *stola*, to the higher grade of society.

The name *Caryatis* is an epithet of Diana from Caryæ, where she had a temple, and these statues are, therefore, more generally believed to be the images of the festal danceresses of the Caryatic Diana; but in architecture, *Caryatides* are female figures employed as columns for support.

The first of these two statues was completed in the spring of 1813, when THORWALDSEN suddenly was taken ill and had to go to Leghorn to recover. He returned to Rome in autumn, and executed then the second statue.

But before they had been executed in marble, the situation of all Europe, and consequently also of Poland, had considerably changed. There was no longer any reason for this nation to erect a monument in honor of a hope, which had been so sadly disappointed, and the two Caryatides remained, therefore, in THORWALDSEN'S studio till the year 1818, when the Danish government bought them. In 1826, they arrived in Copenhagen, and were placed at the Royal throne in the palace of Christiansborg.

THORWALDSEN'S PEDIGREE.—His ancestors can be traced in direct line up to the 14th century. By the way of side-lines his genealogy ascends to the Danish king, HAROLD HILDETAND, (A. D. 700), and to the pompous Norwegian chief OLAF PAA, of whose large collection of sculptural works the old Sagas frequently speak. A minute and exact pedigree of THORWALDSEN has been compiled by the learned author of Icelandic annals, JOHN ESPOLIN, provincial judge of Iceland.

Those who may perhaps doubt the possibility of tracing up to the remotest antiquity the extraction of an artist, who was born in the humblest walks of life, we must ask to bear in mind, that Iceland was the repository for the antiquities, mythology and history of the three Northern kingdoms, as also for the genealogy of their progenitors, and that the genealogical tables in the Icelandic Sagas often ascend to the fabulous age, and gain in credibility according as they draw near to the 8th century, when this remarkable island began to be colonized by the Norwegians.

From this period the genealogical tables are in a great measure authentic, and about with this period the pedigree of THORWALDSEN begins

Though this pedigree by no means magnifies our illustrious artist, who has so greatly magnified himself by his legacy of the greatest and sublimest works of art ever produced, we mention, however, its existence for the sake of curiosity. Hence we also learn that THORWALDSEN had a brother by the name of ARE, who learned the goldsmith-trade in Copenhagen, but died very young.

Catalogue of the Engravings.

PART FIRST.

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TRANSLATION OF THE FACSIMILE.

That which at present mainly occupies my time, is first, a naked figure in natural size, representing *Jason*, who is about returning to the ship after having seized upon the *Golden Fleece*, which he wears on the left arm, holding a spear in the right hand ; and then a copy in marble after RAPHAEL'S bust in the Rotunda. Both of them will after a short time be completed, and I intend to send them to the Academy instead of those afore-mentioned. I flatter myself with the hope, that these works will bear witness to the progress which I gradually make in my art, which daily becomes dearer to me, although at the same time I must confess that I fully comprehend how far I still am from the great perfection which is exhibited in the master pieces, I constantly have before my eyes. Meanwhile recommending myself to the continual favor of the Academy, I remain, with deep respect,

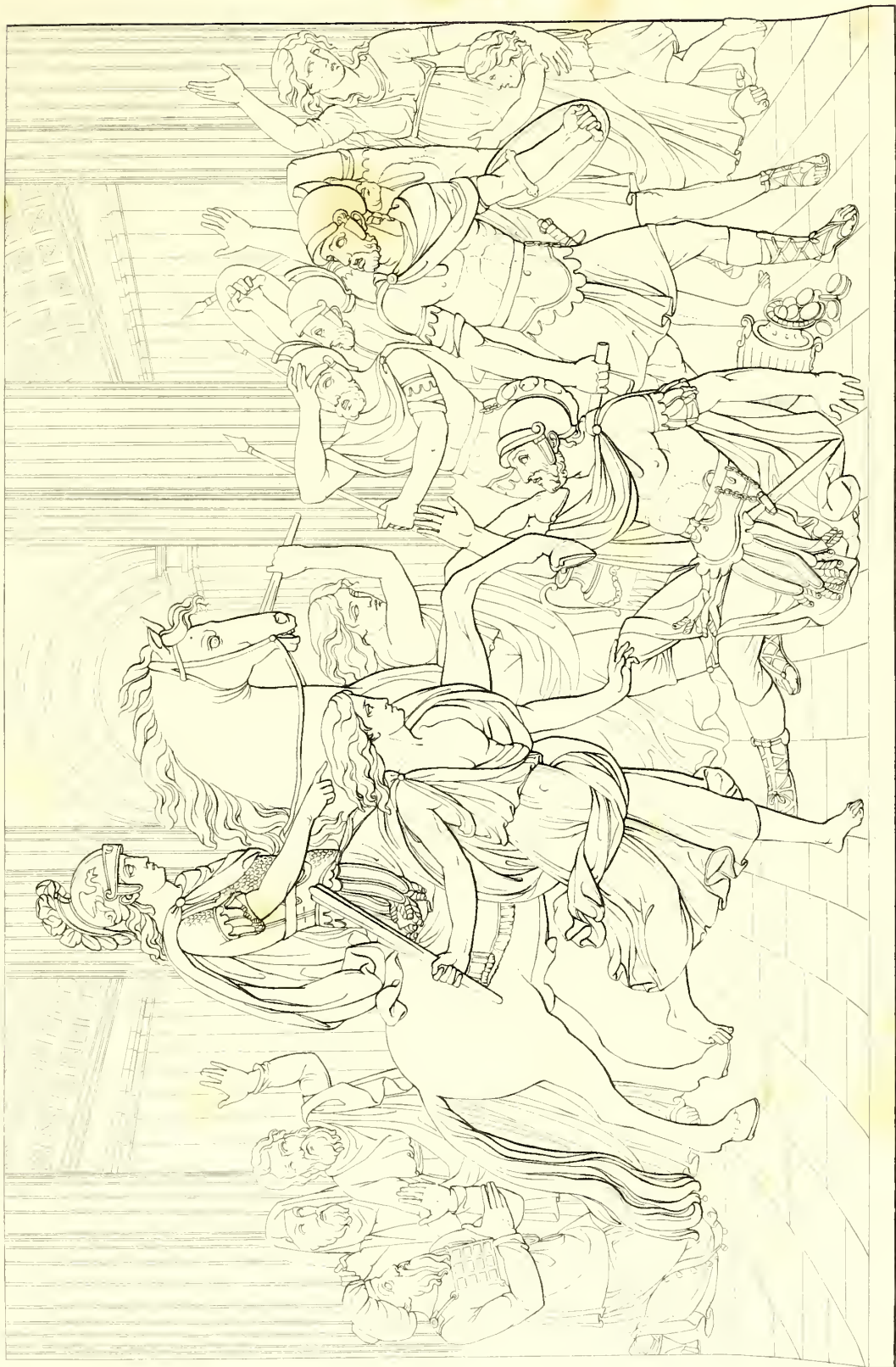
B. THORWALDSEN.

FACSIMILE.

[illegible]

undwändig
B. Thorvalsen

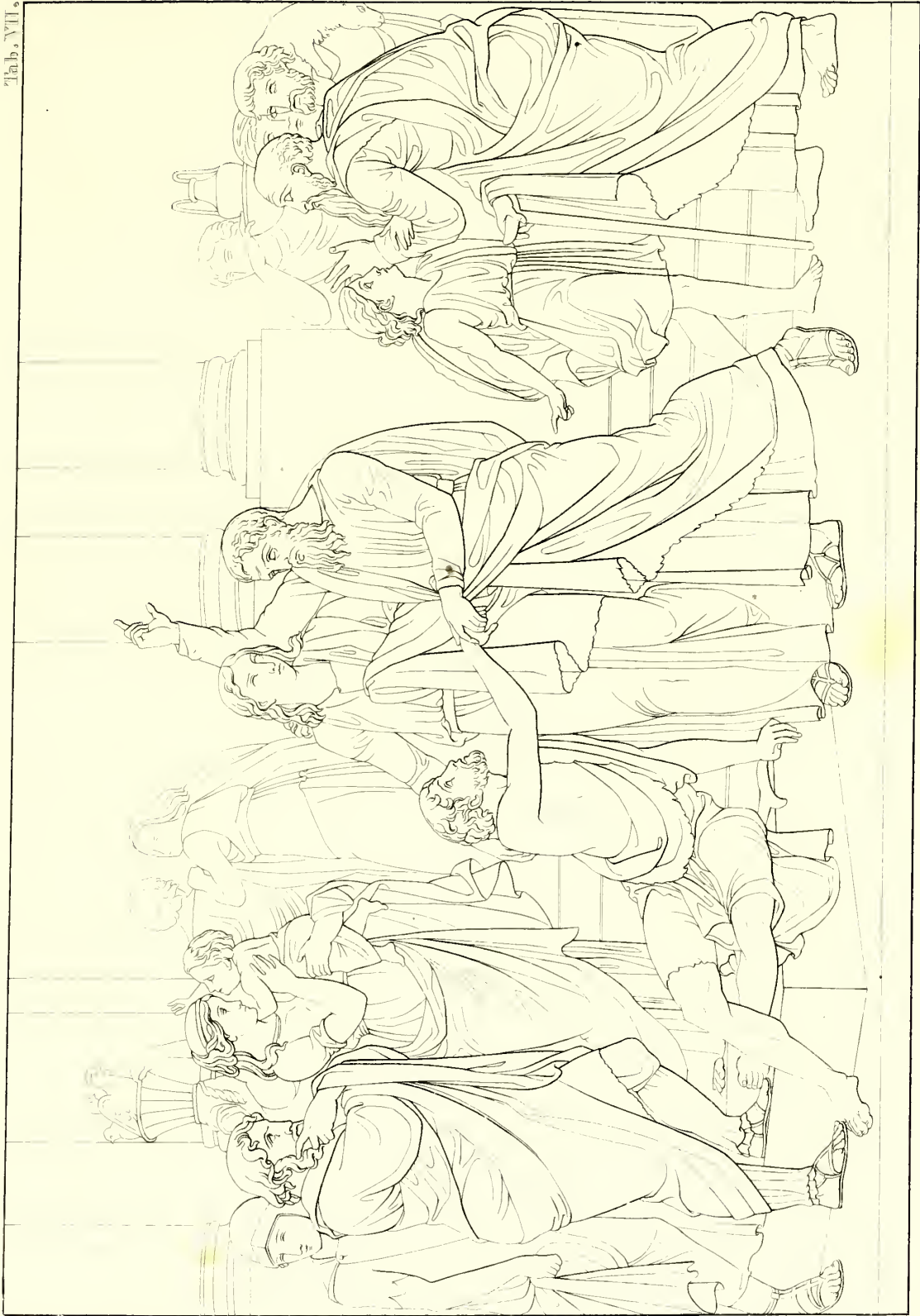








Tab. VII.













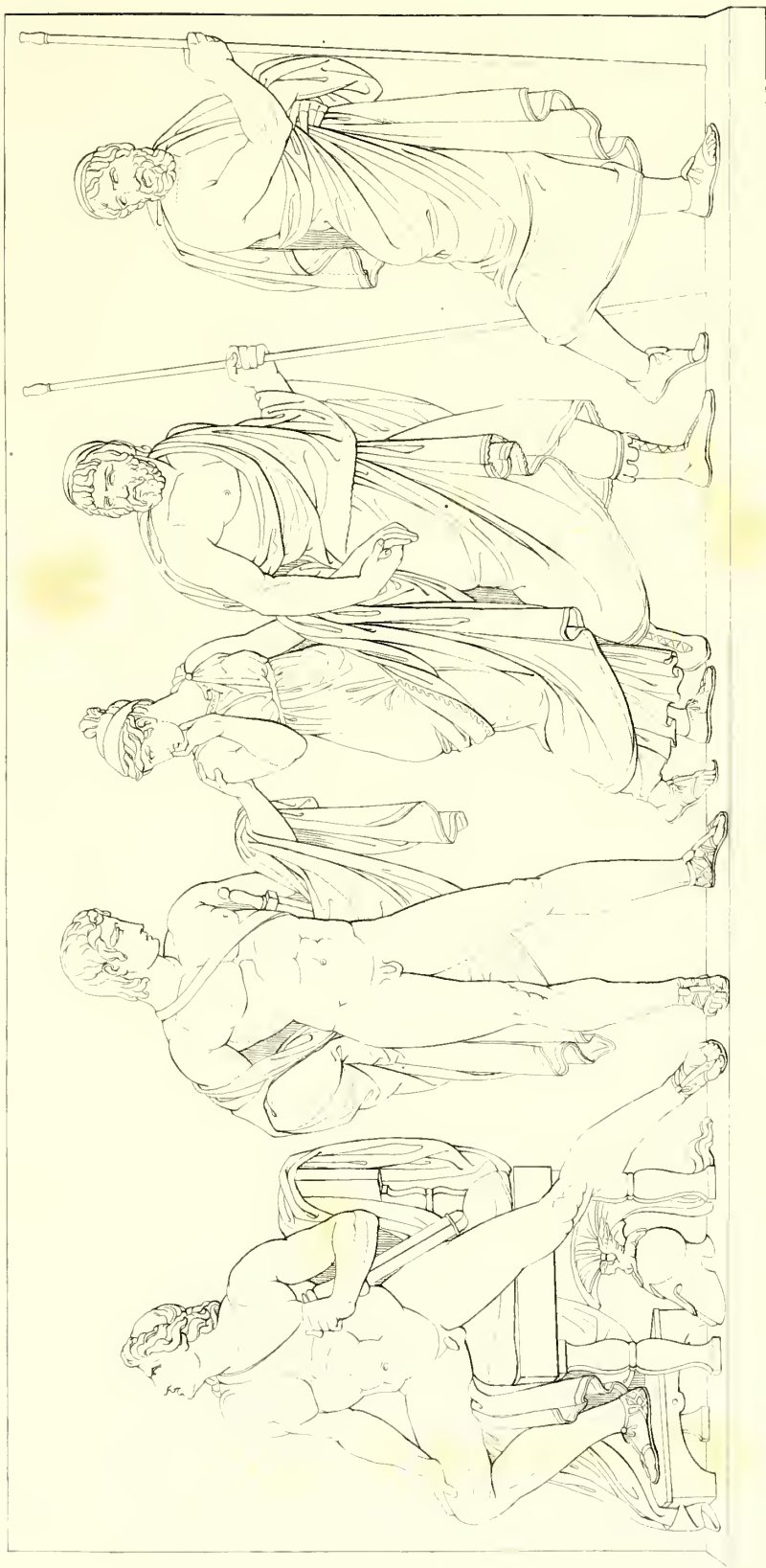








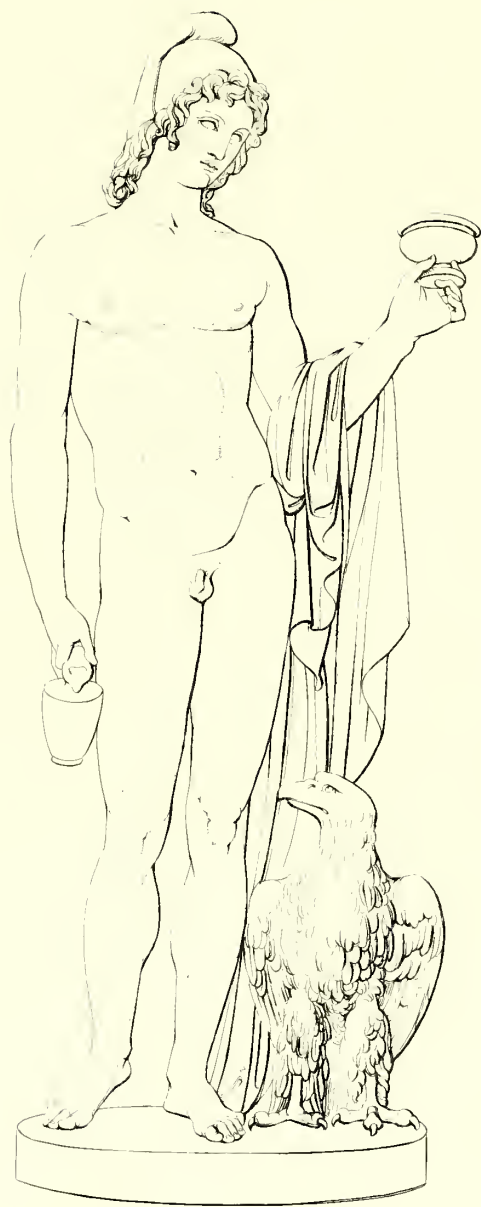


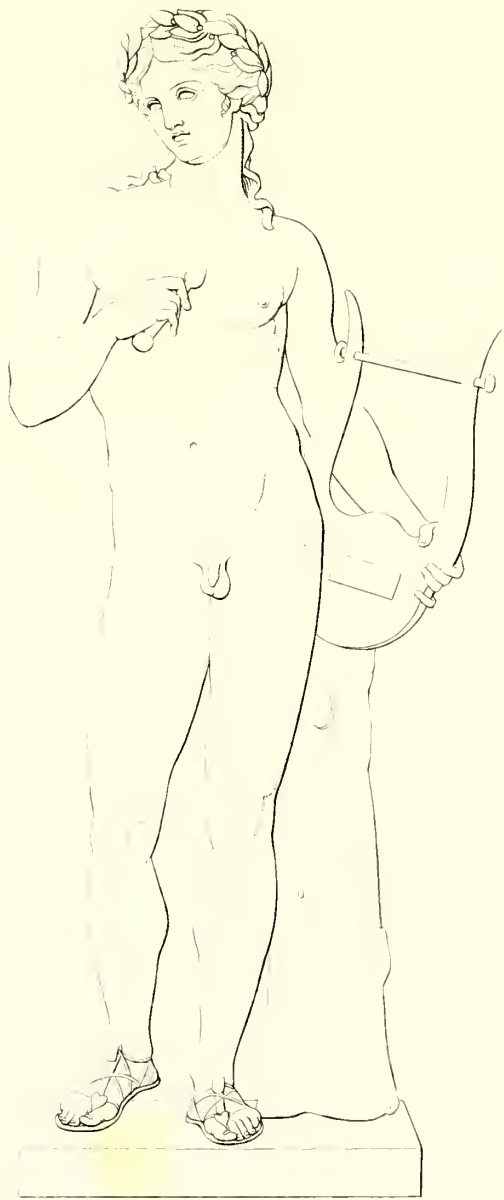


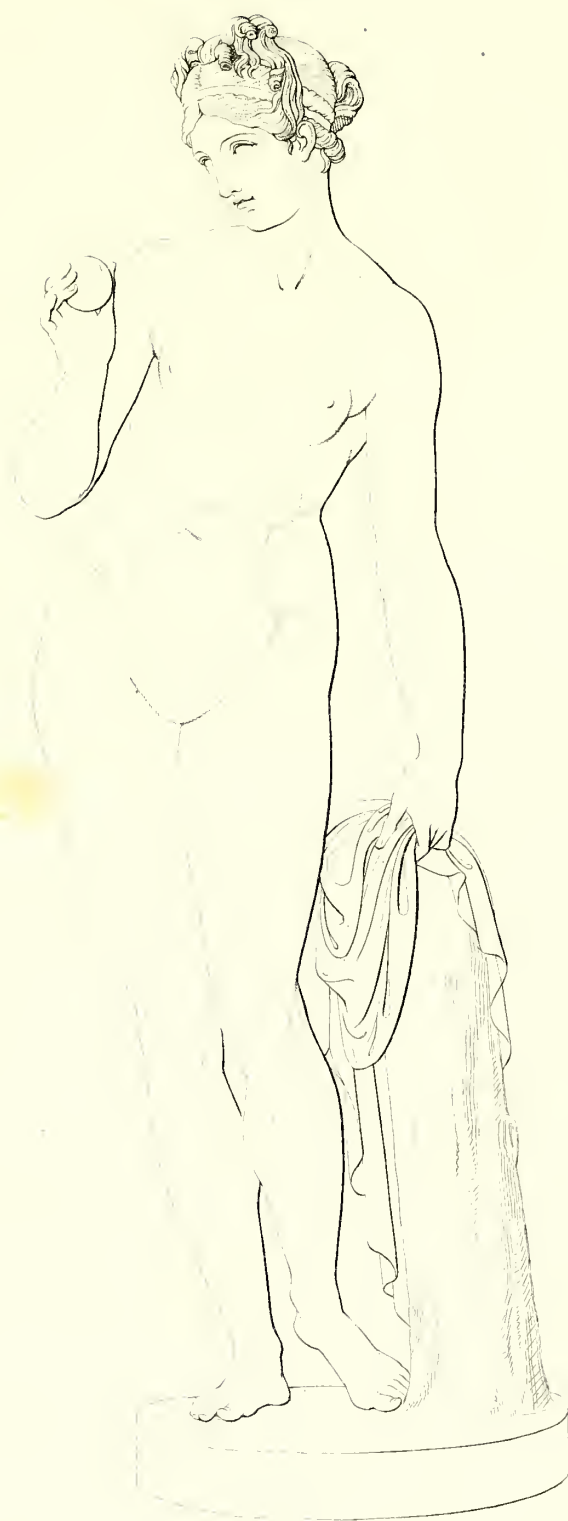












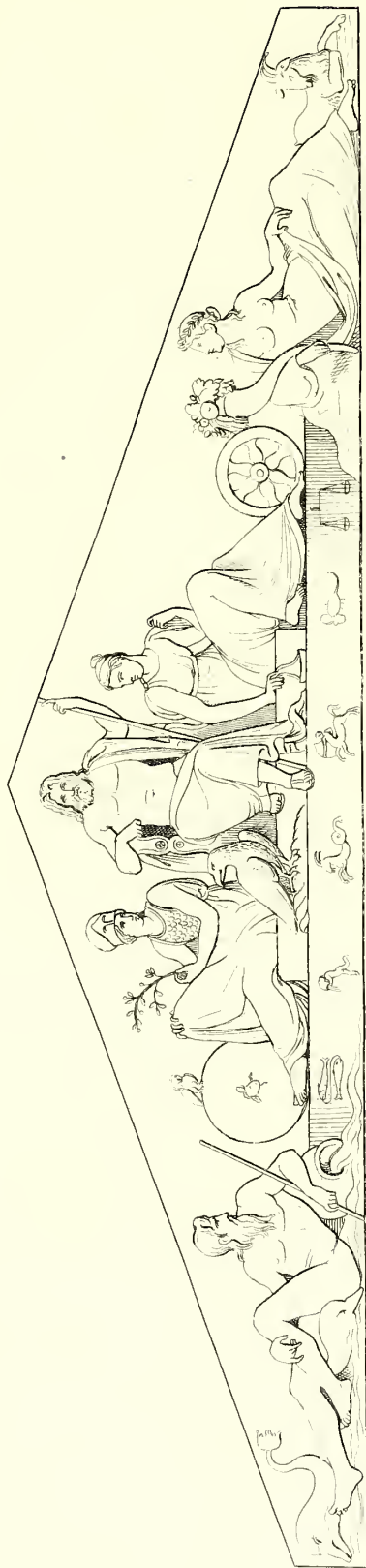














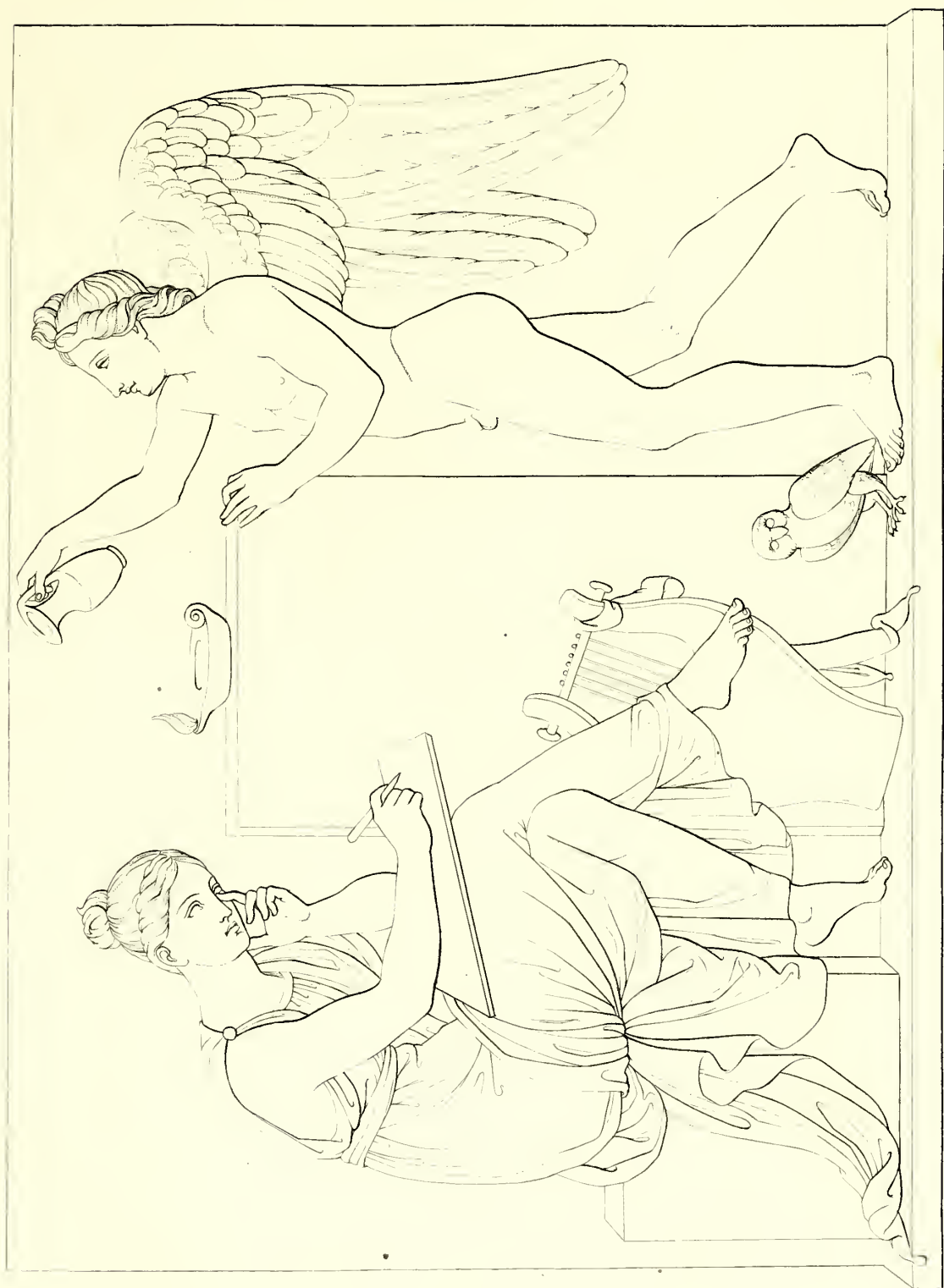


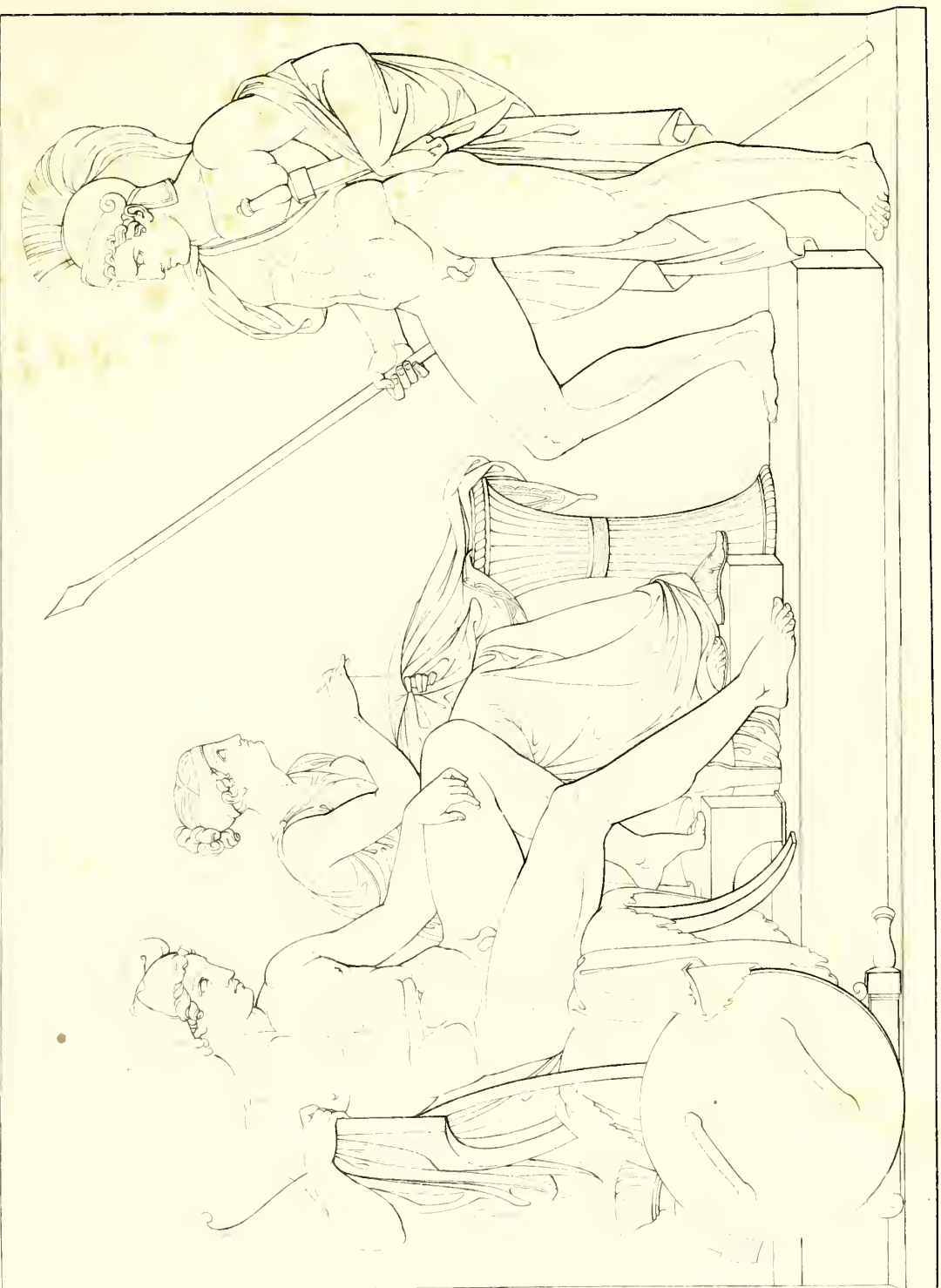




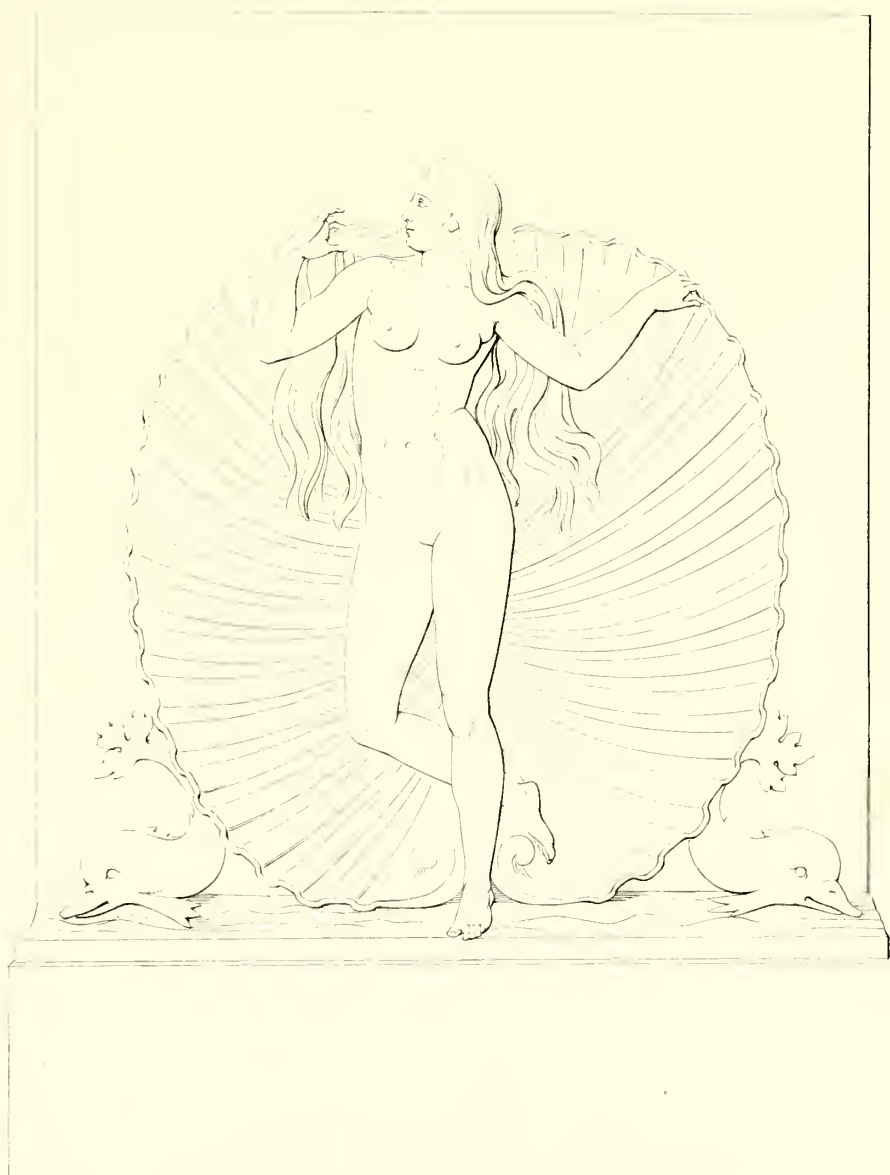




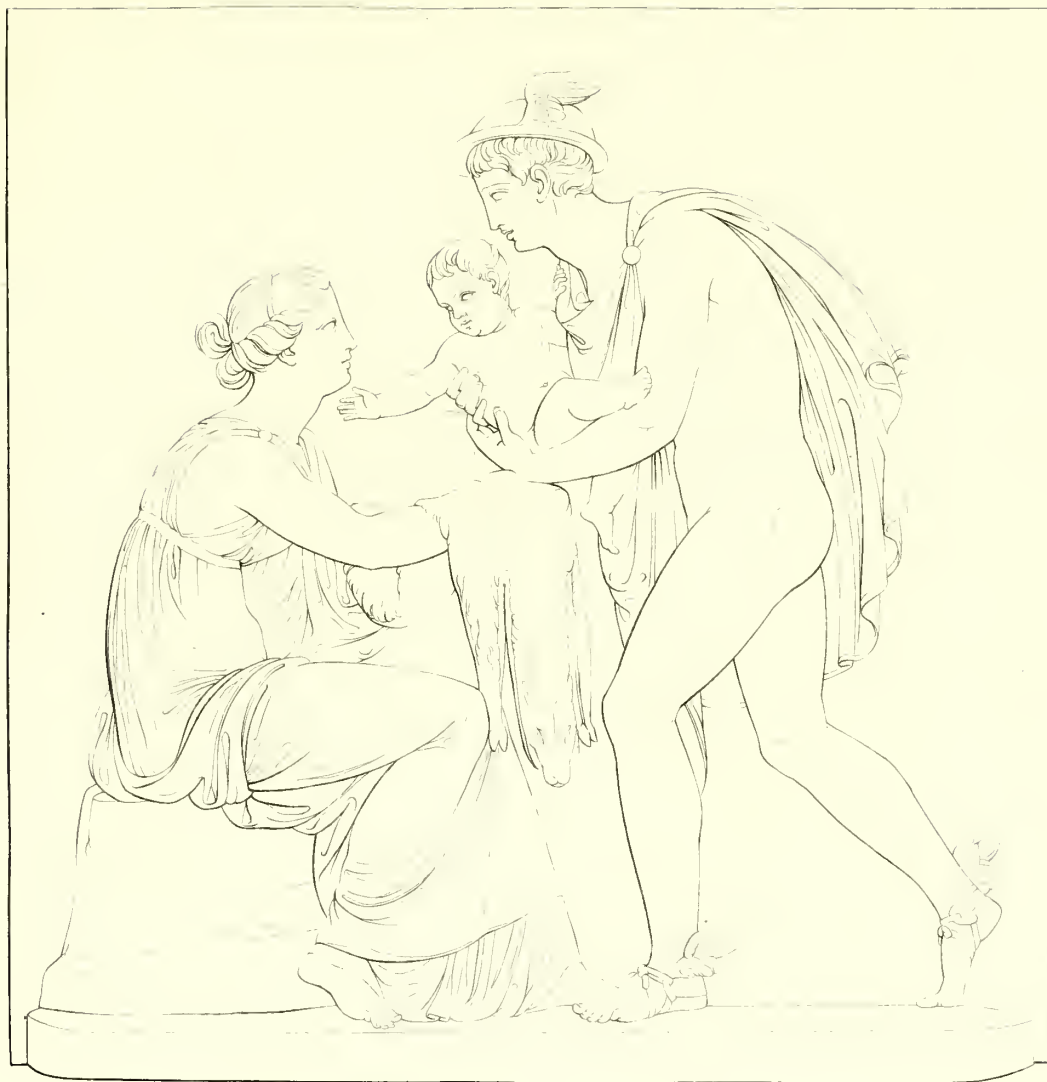


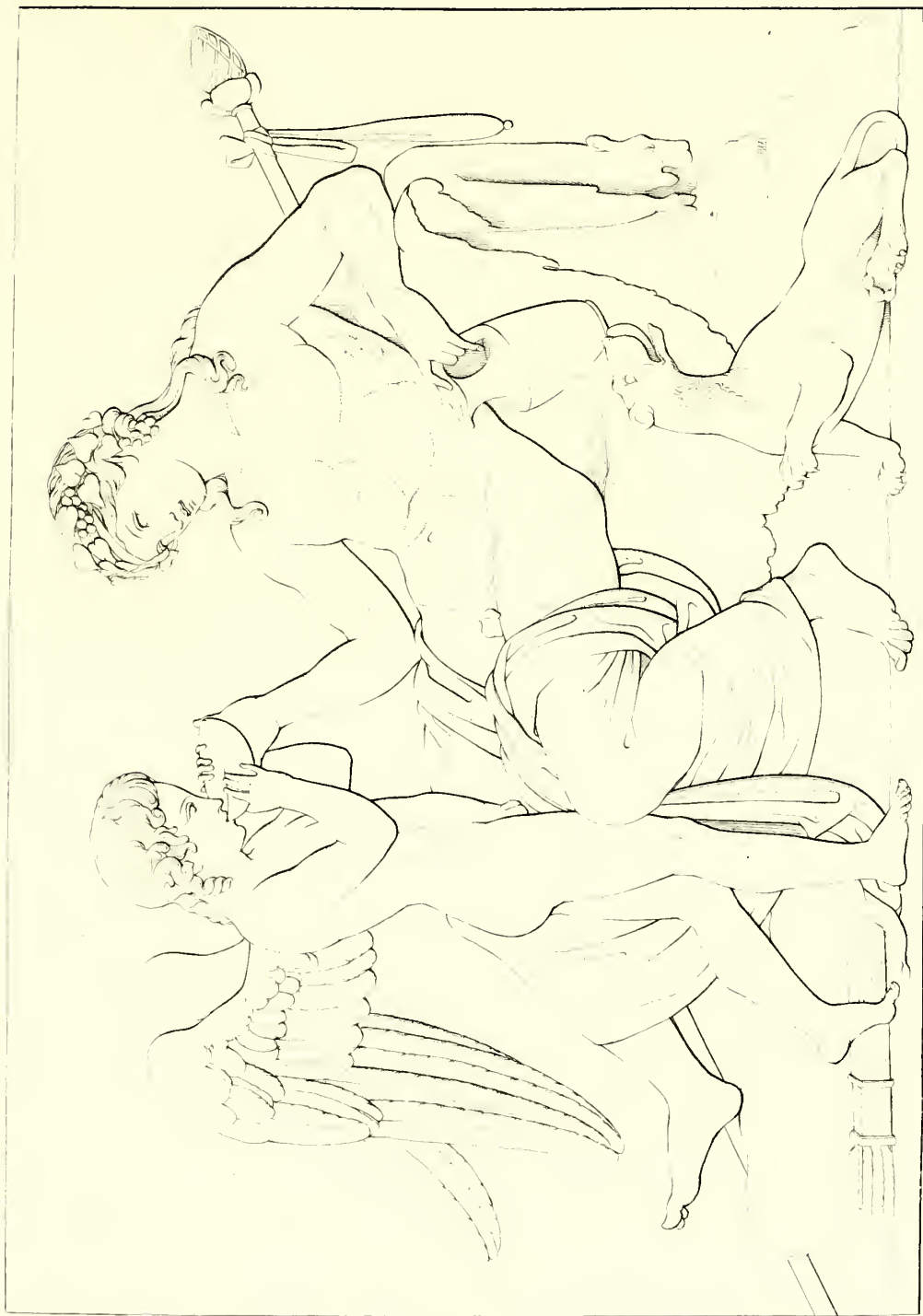


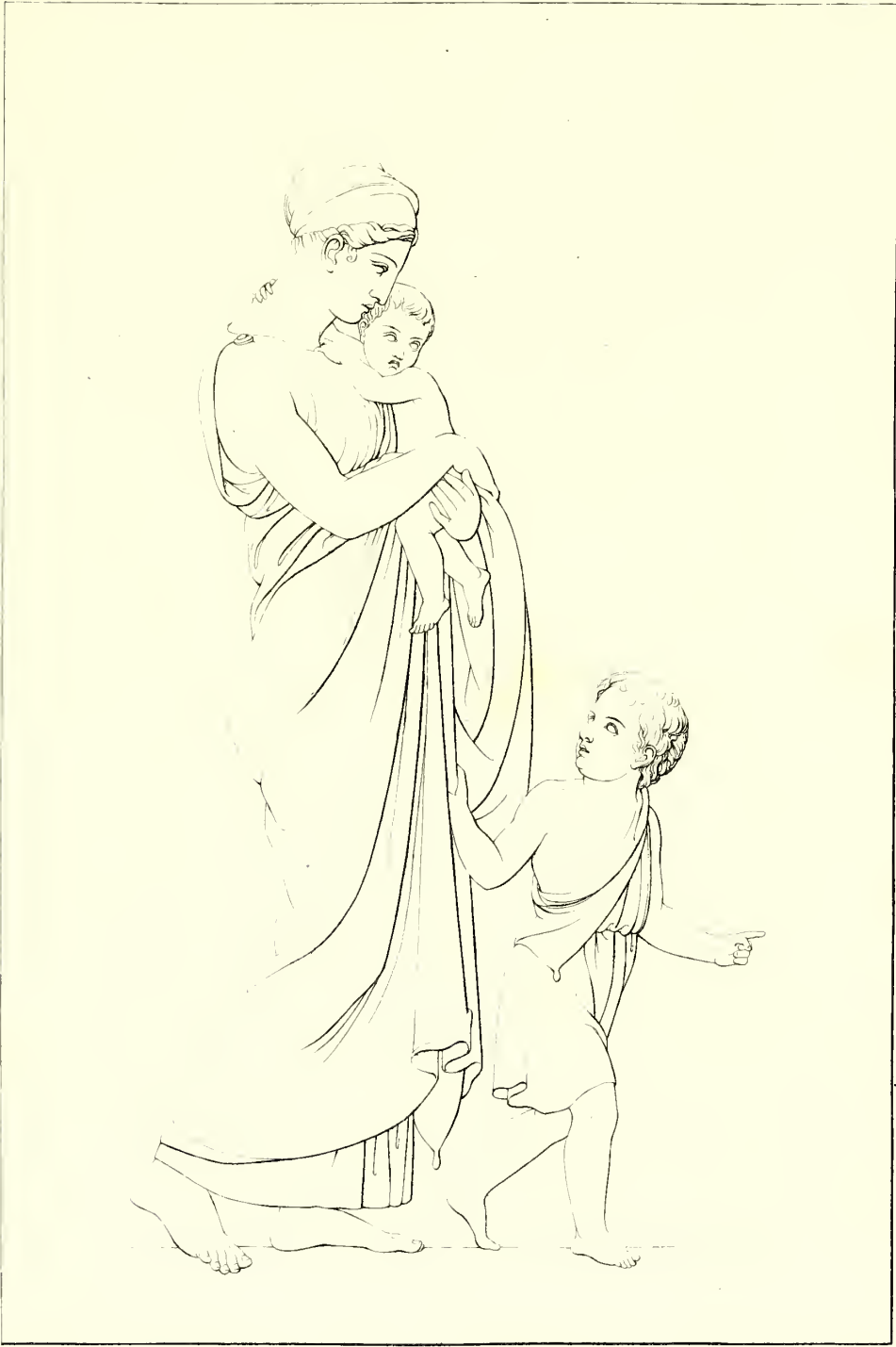








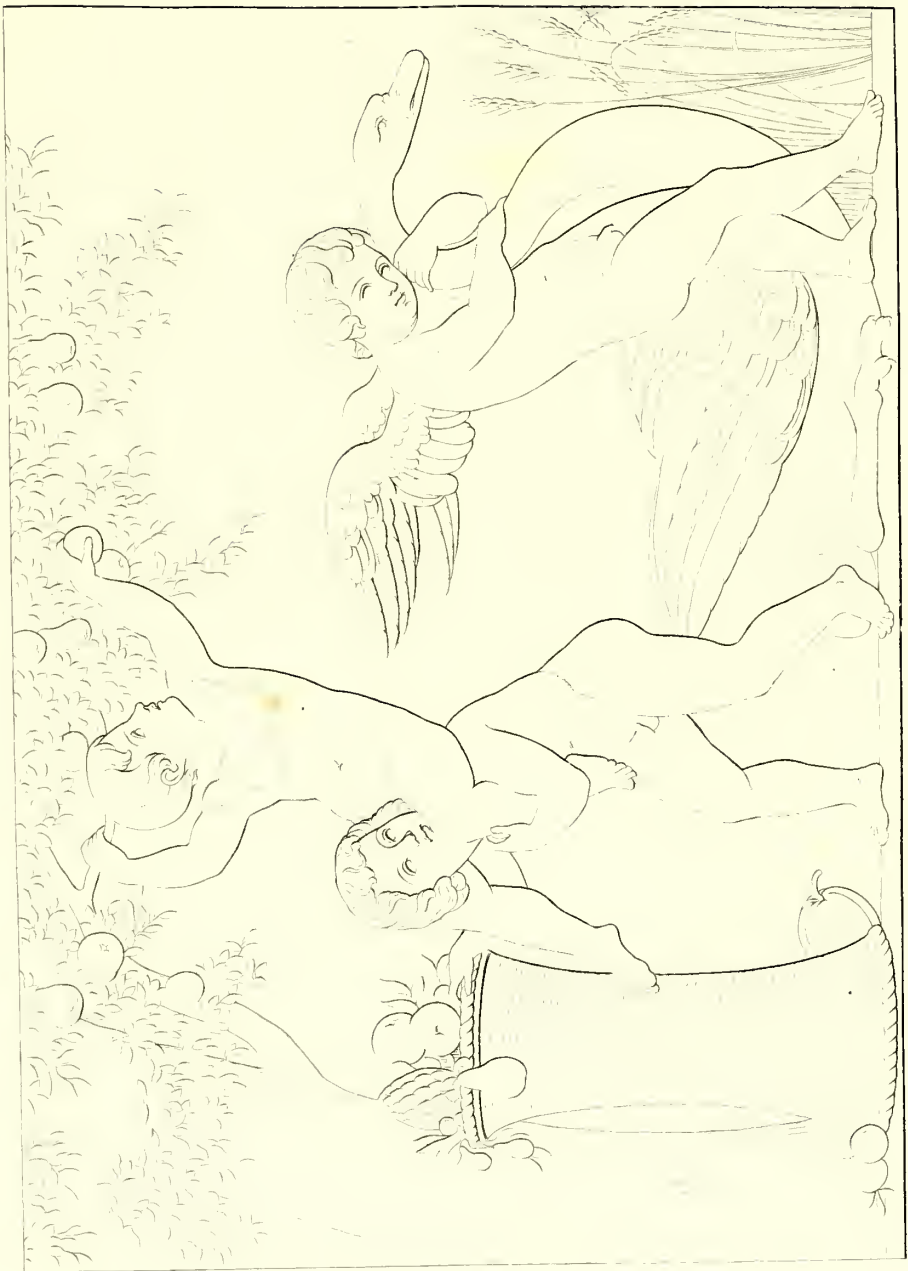


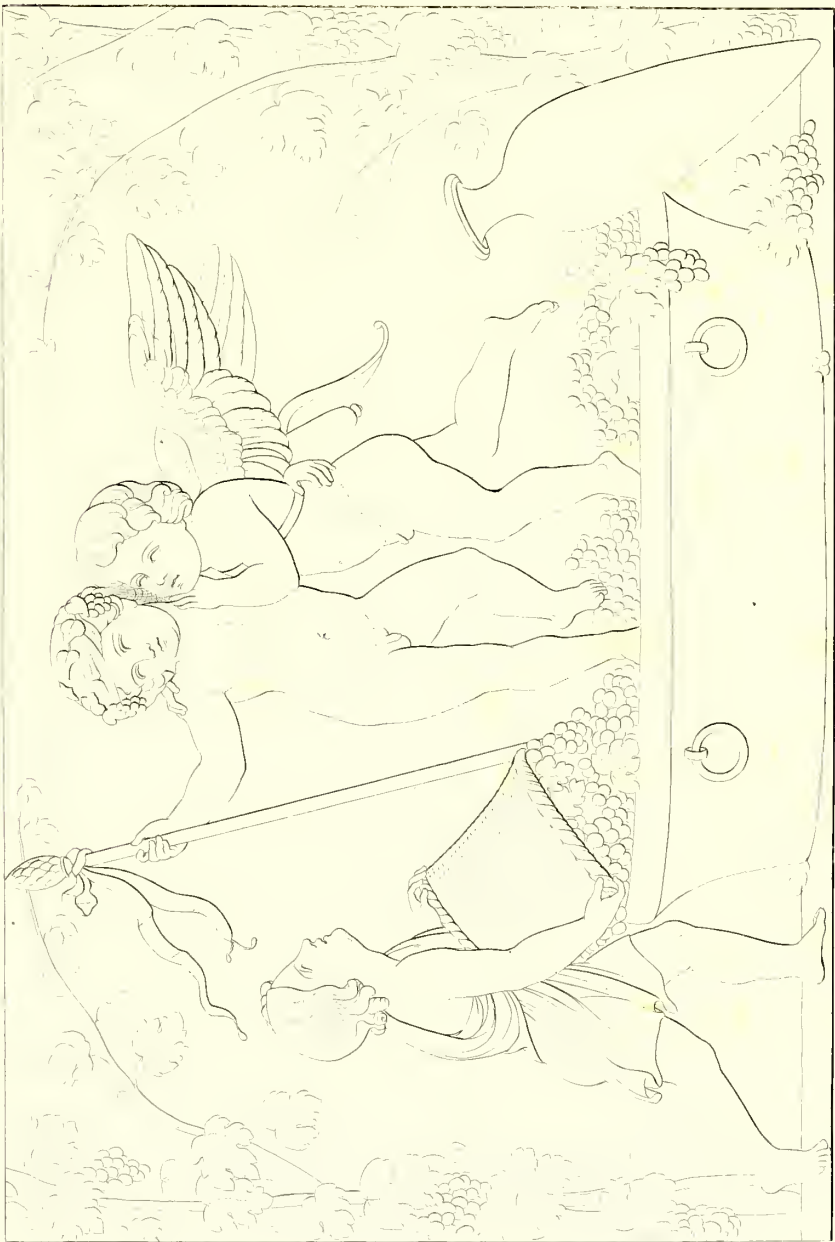


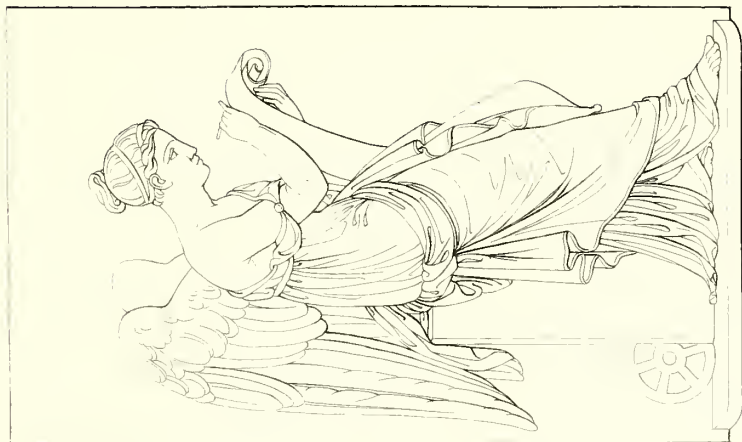


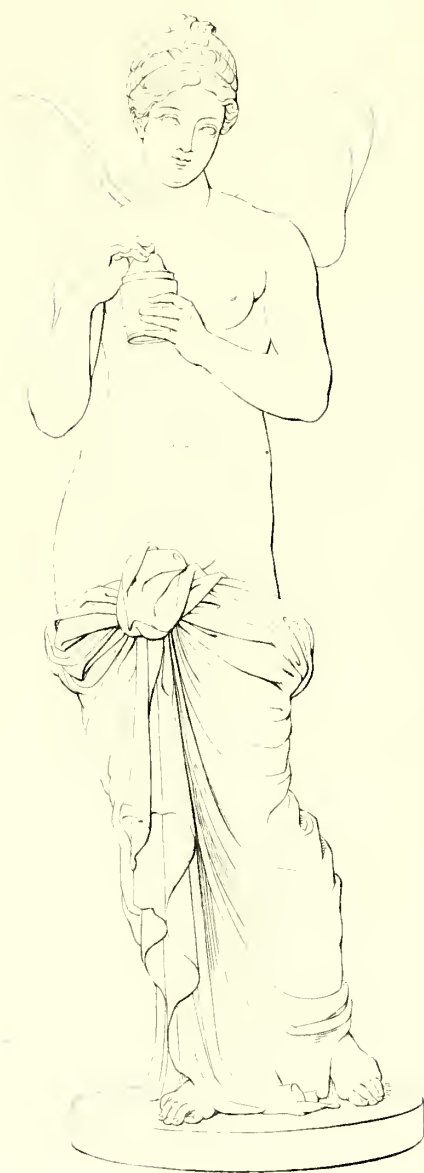




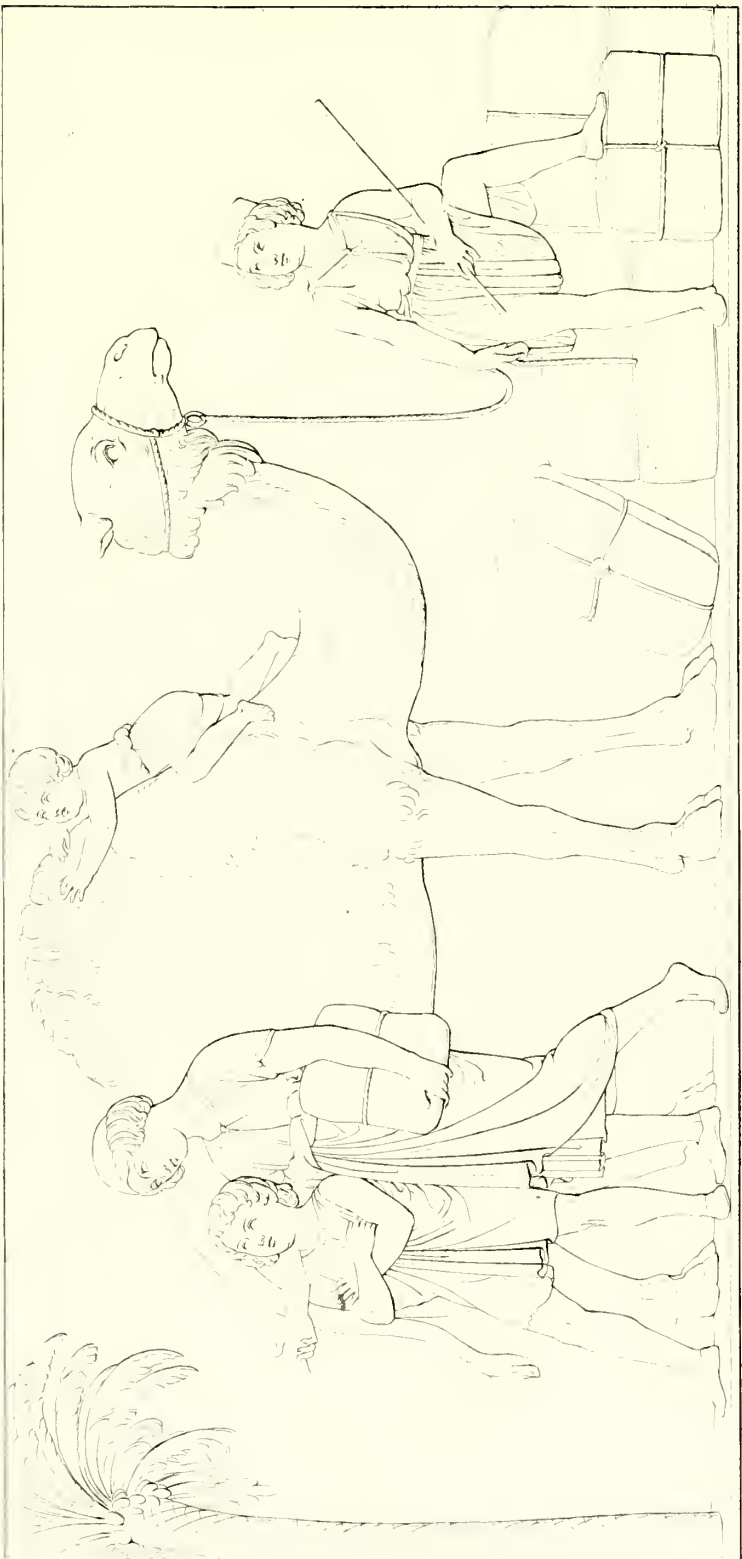


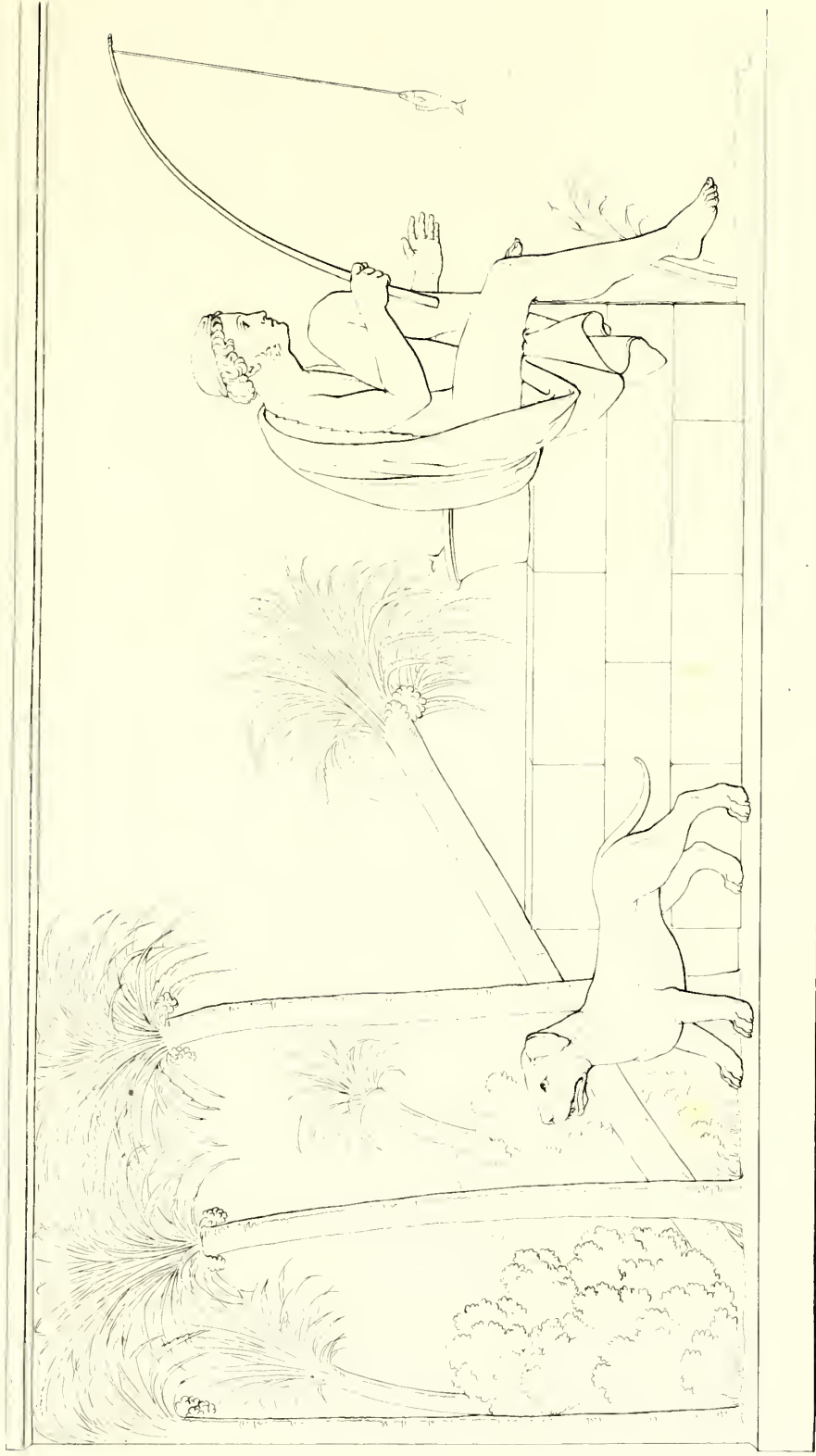


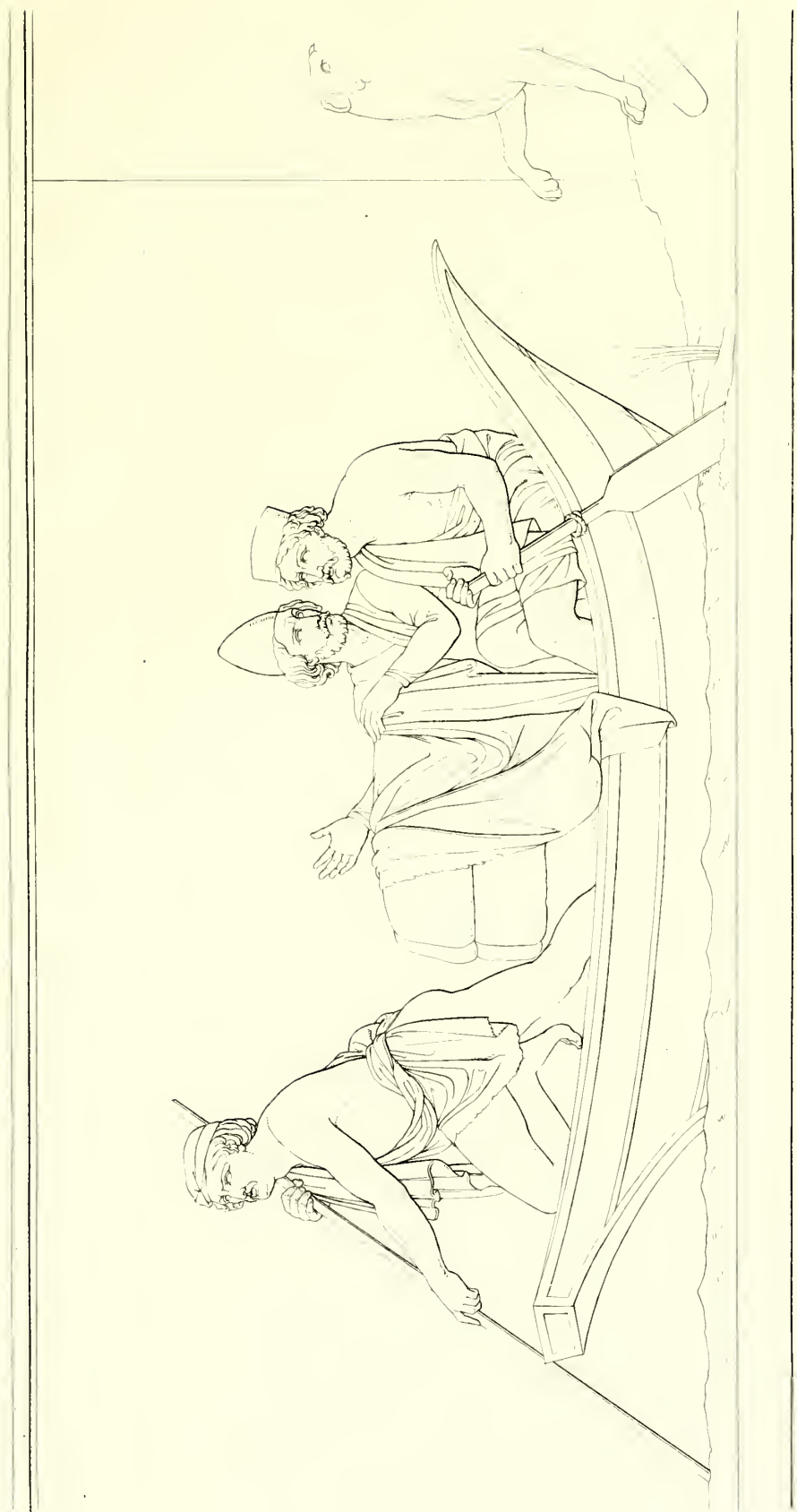


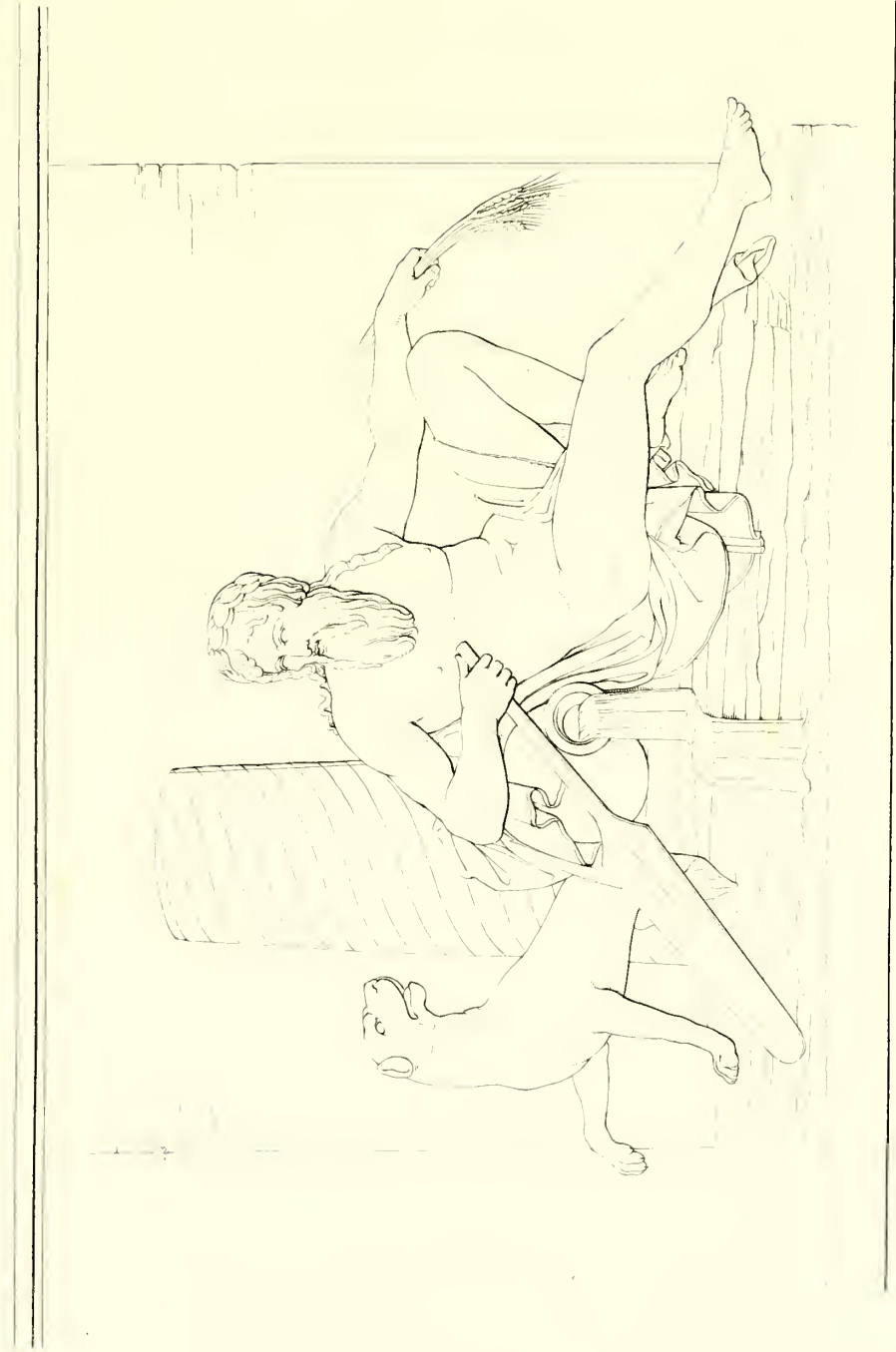


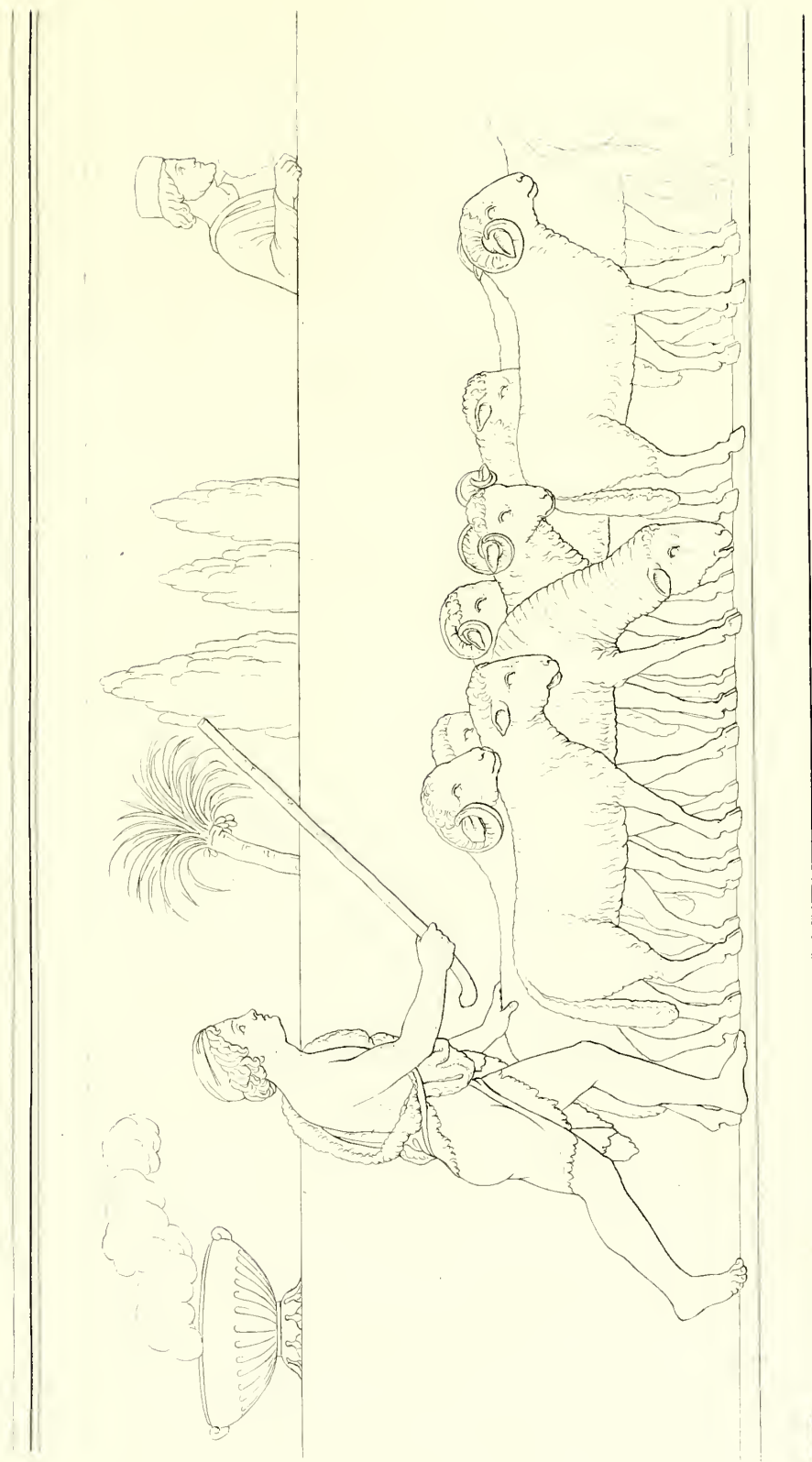


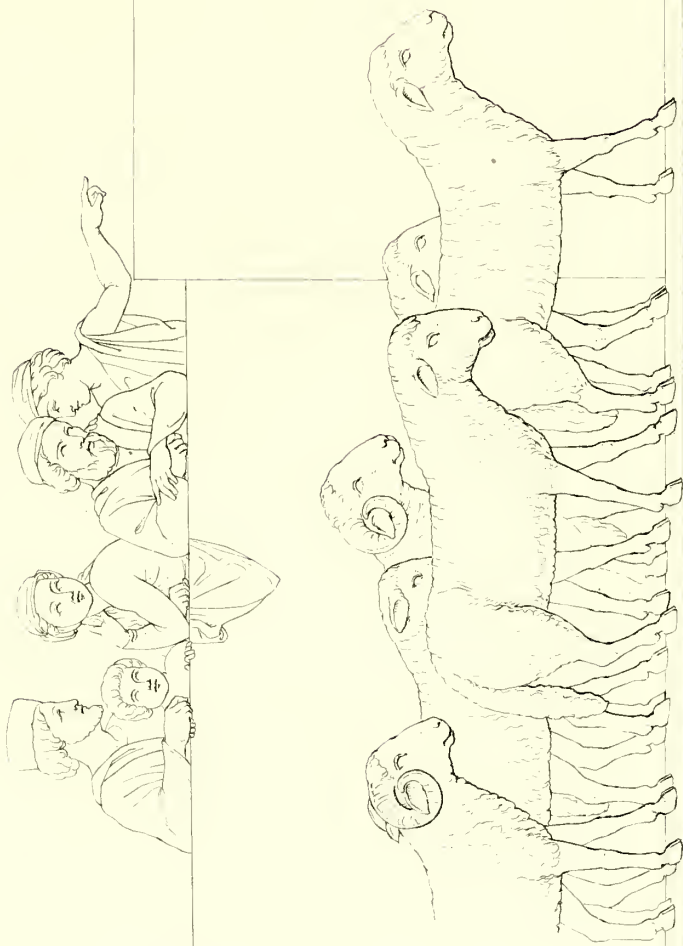


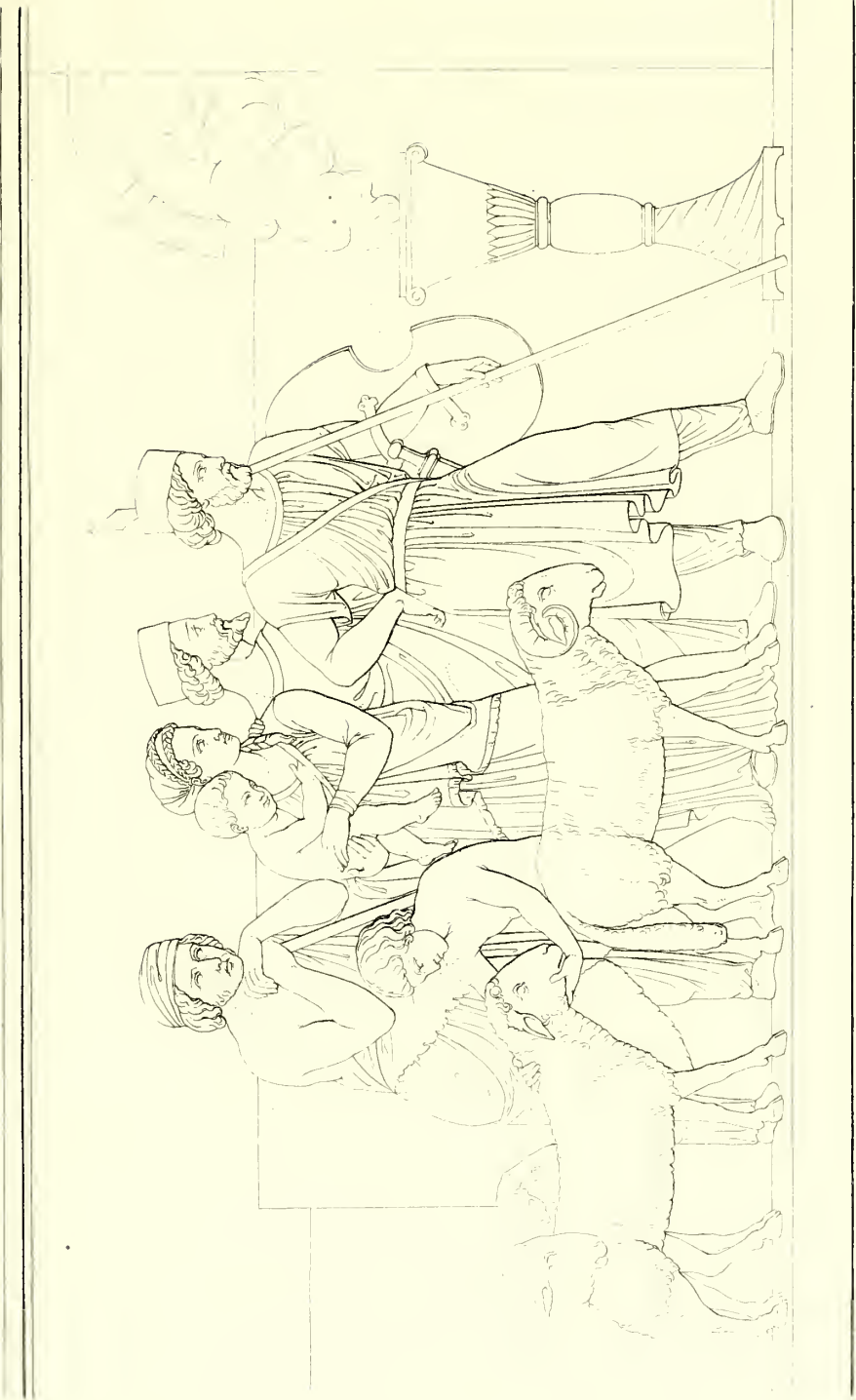


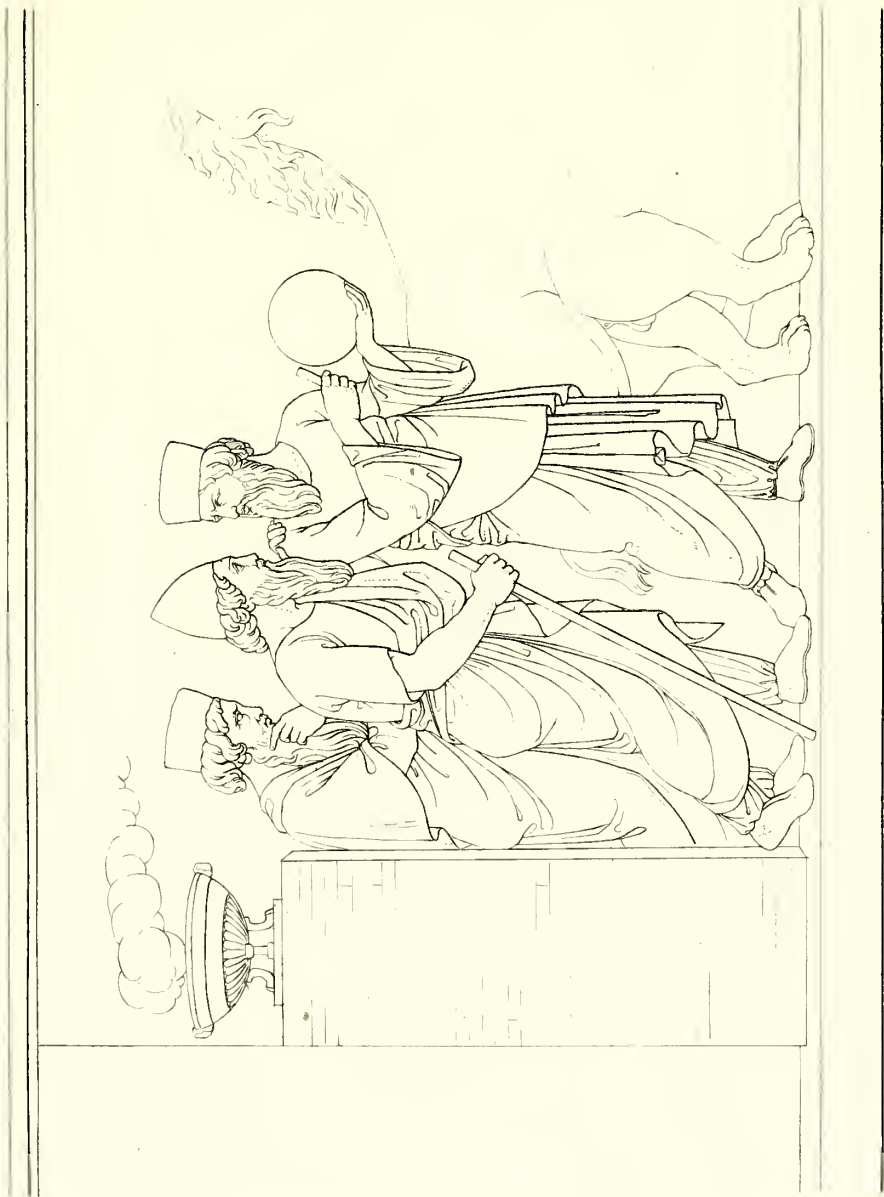


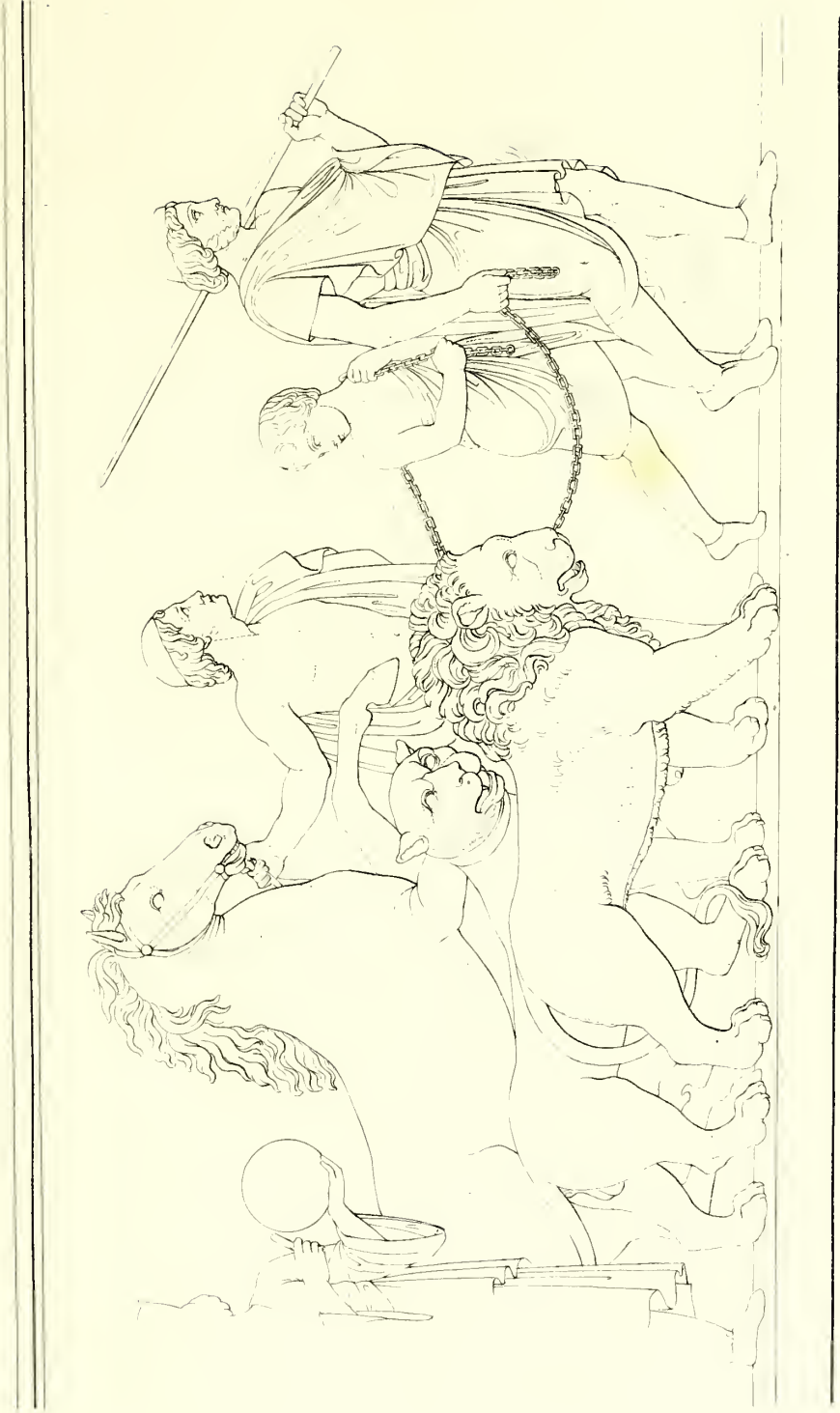


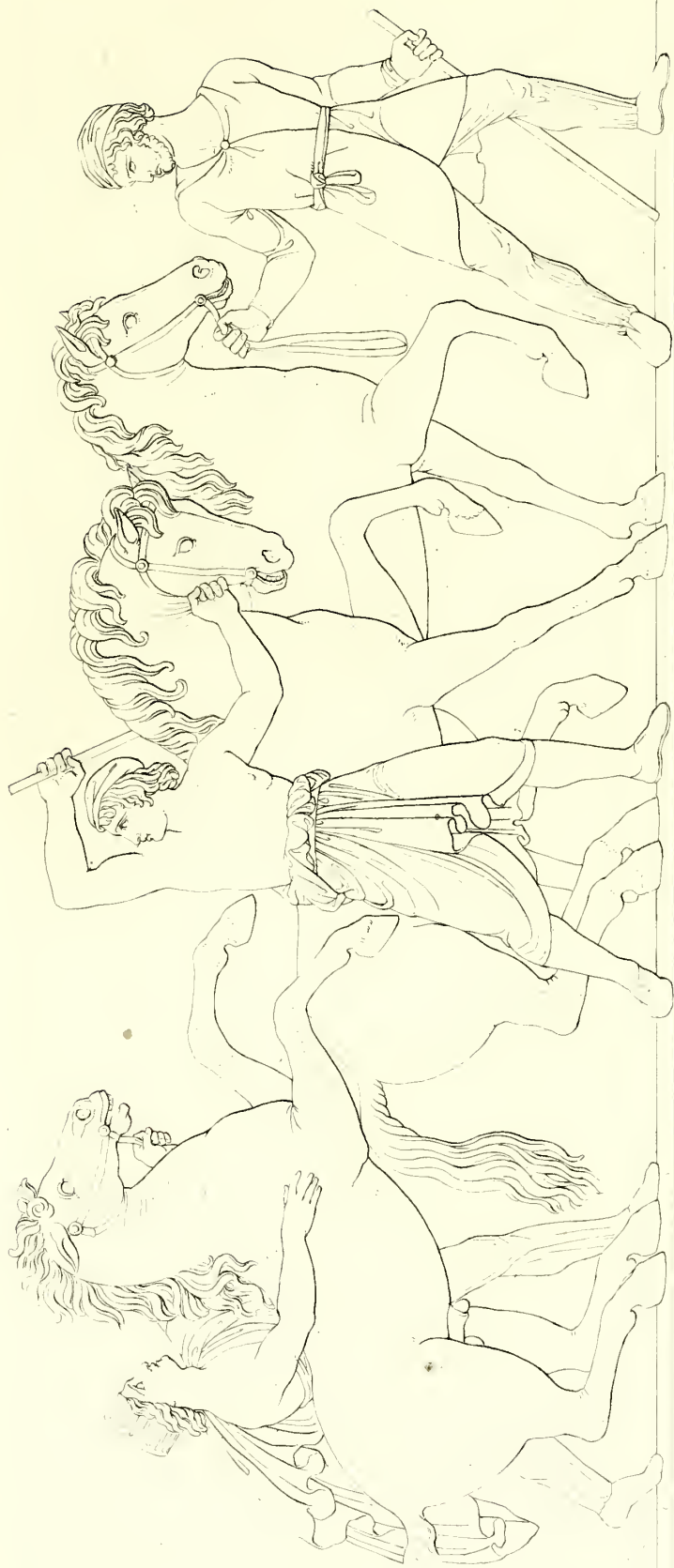


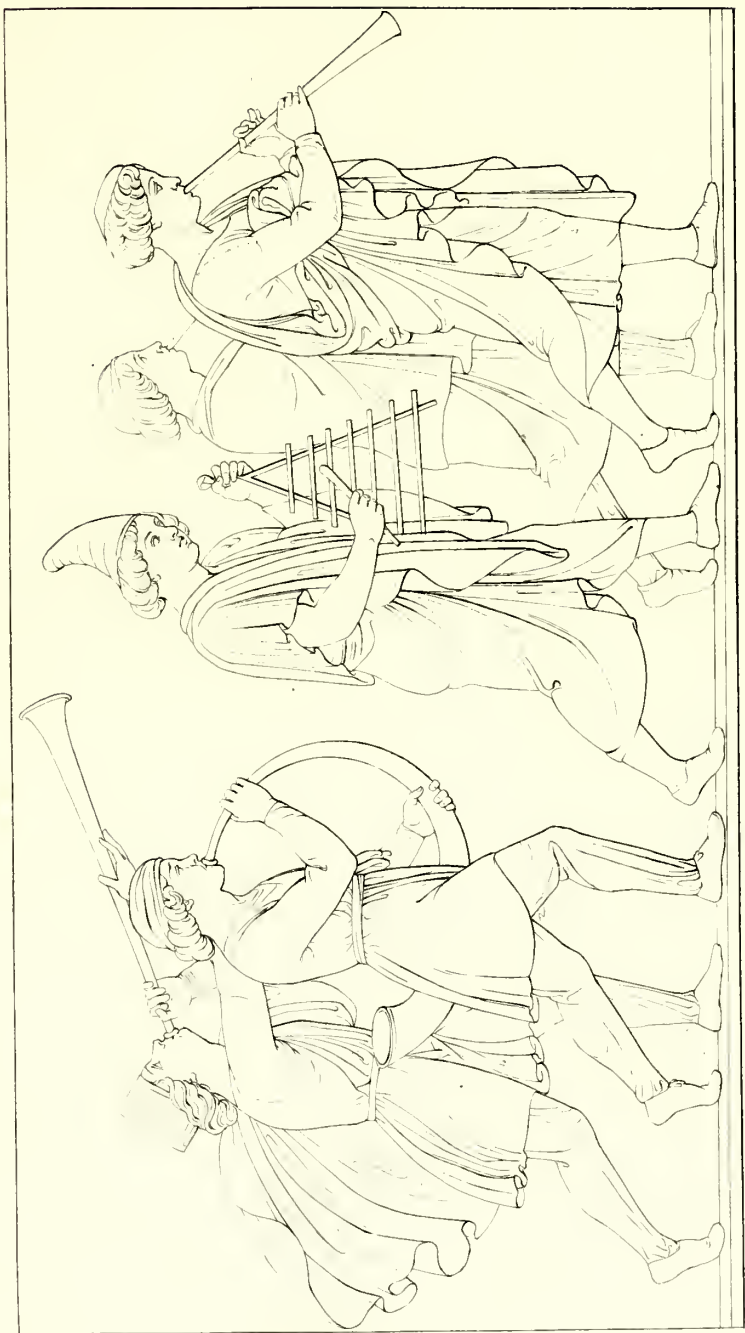


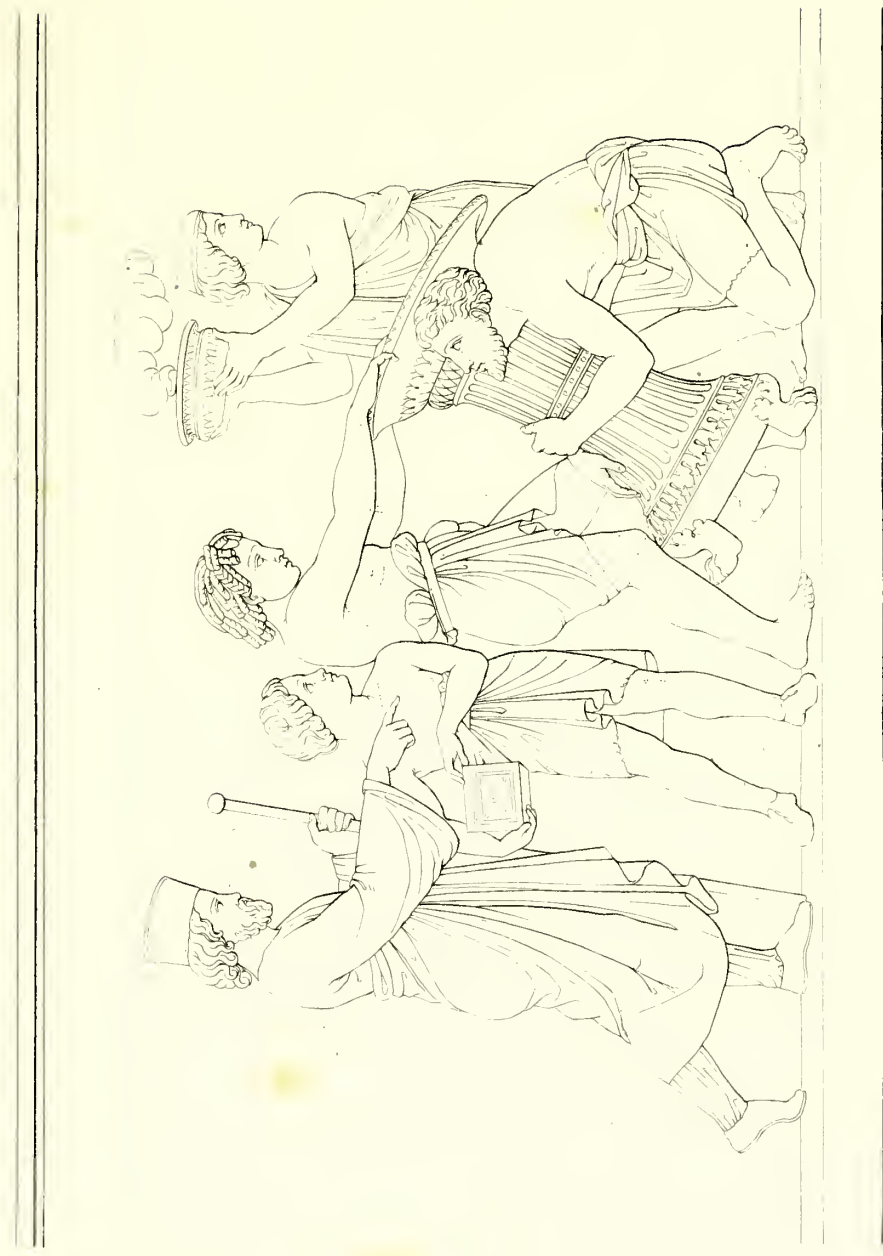








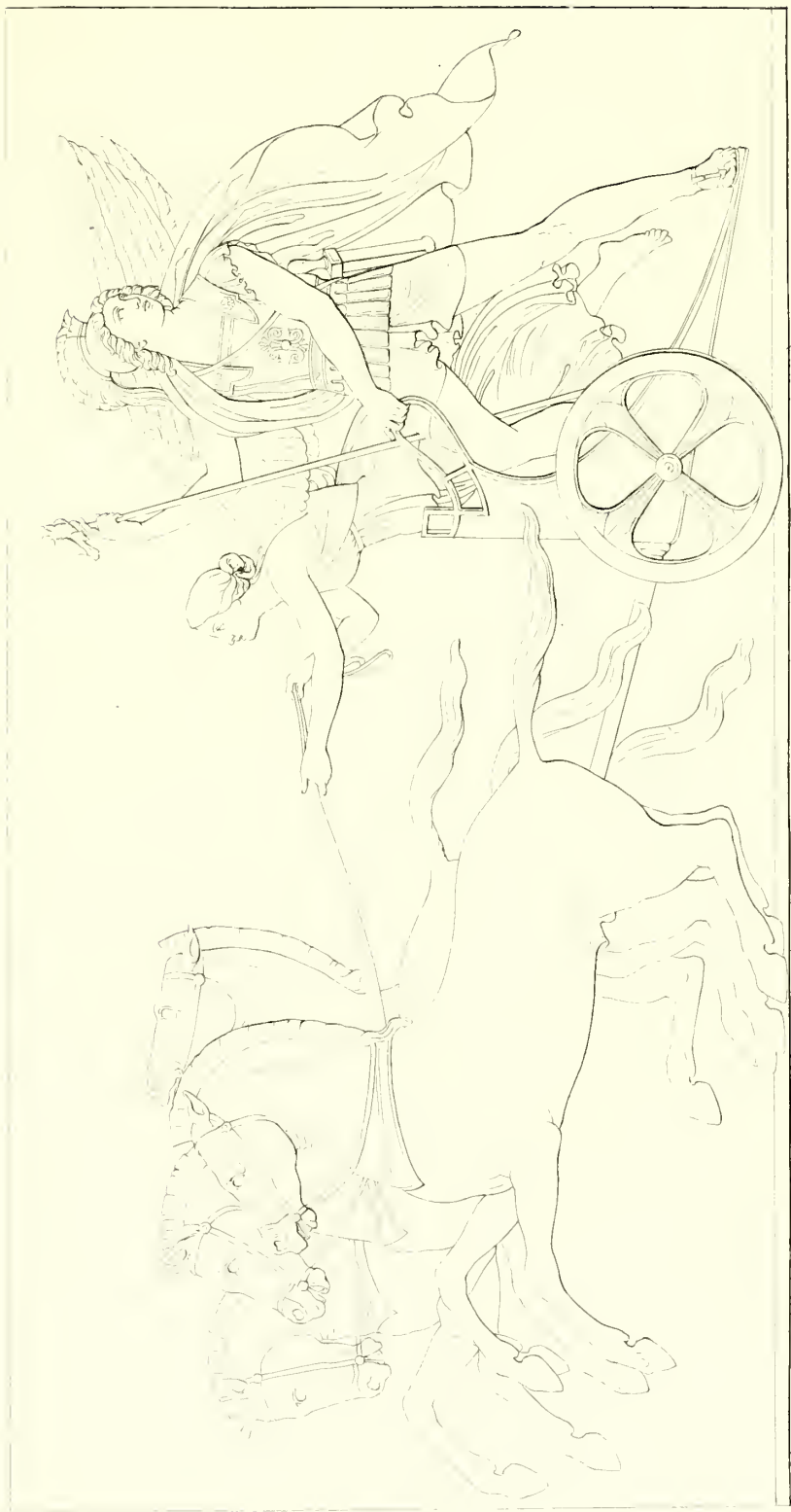


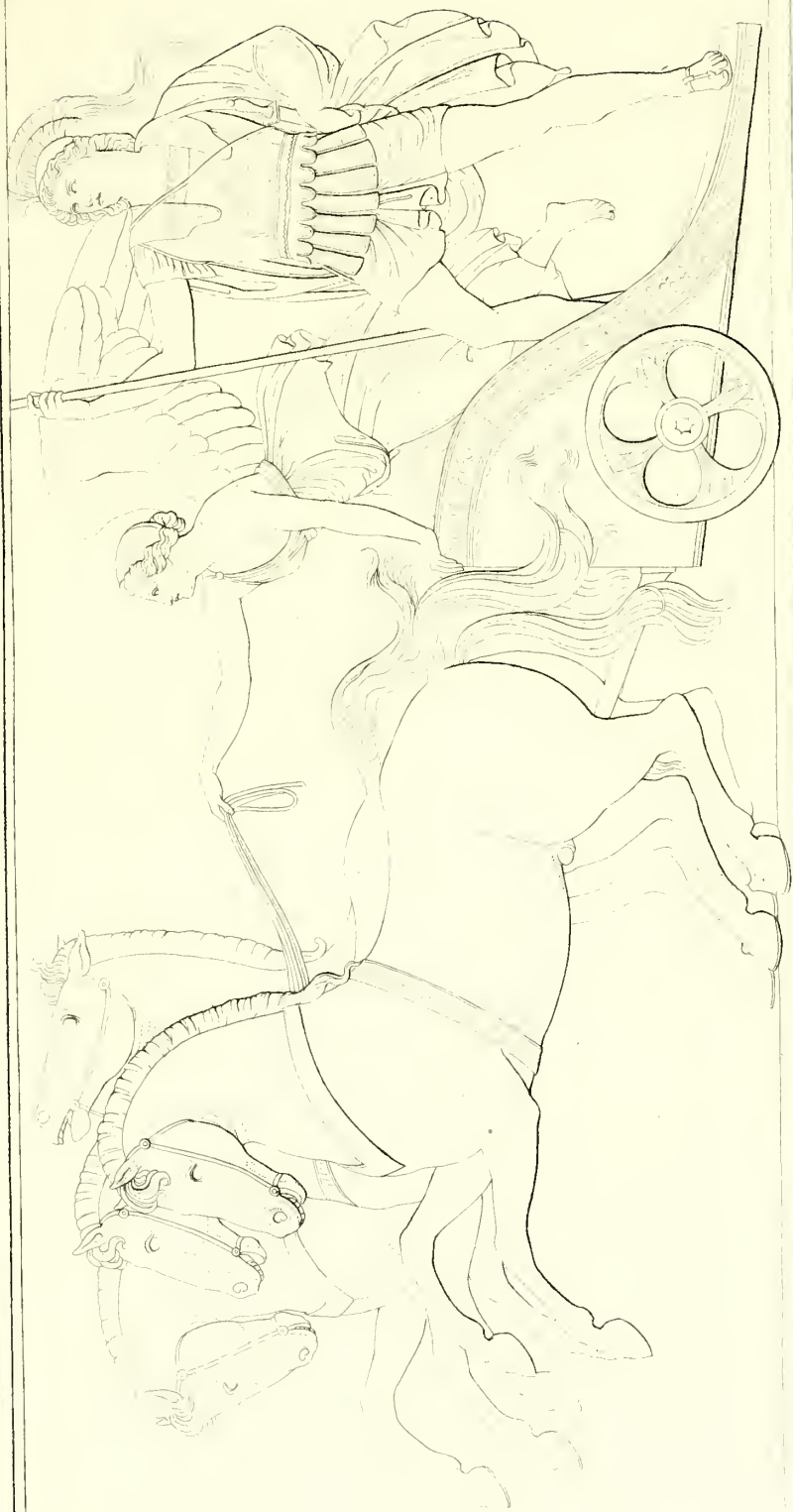




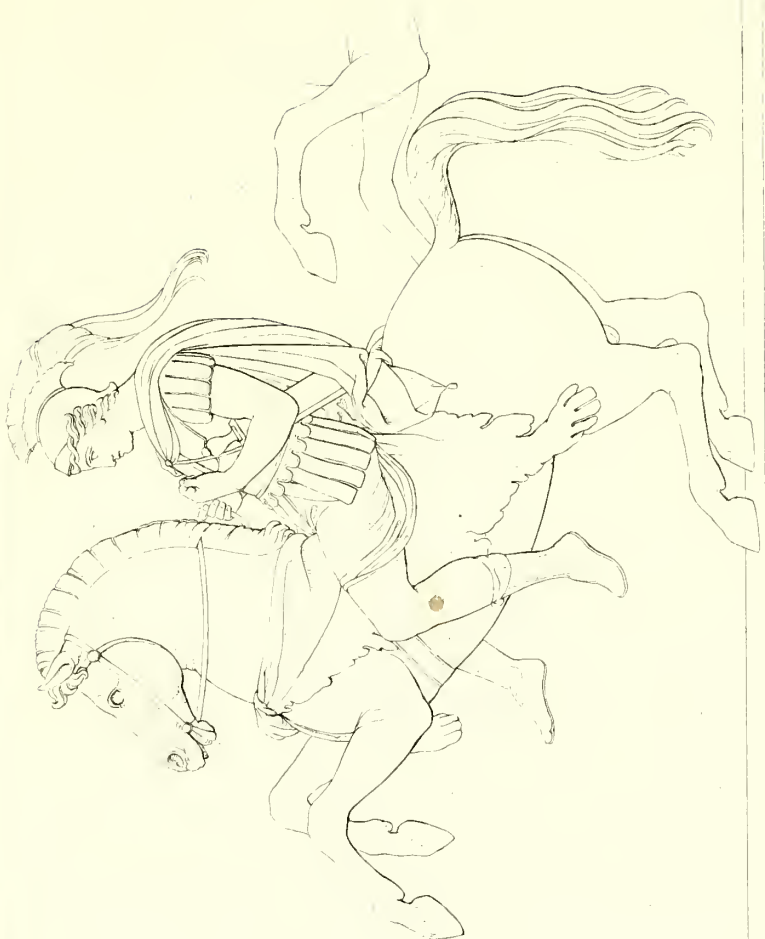


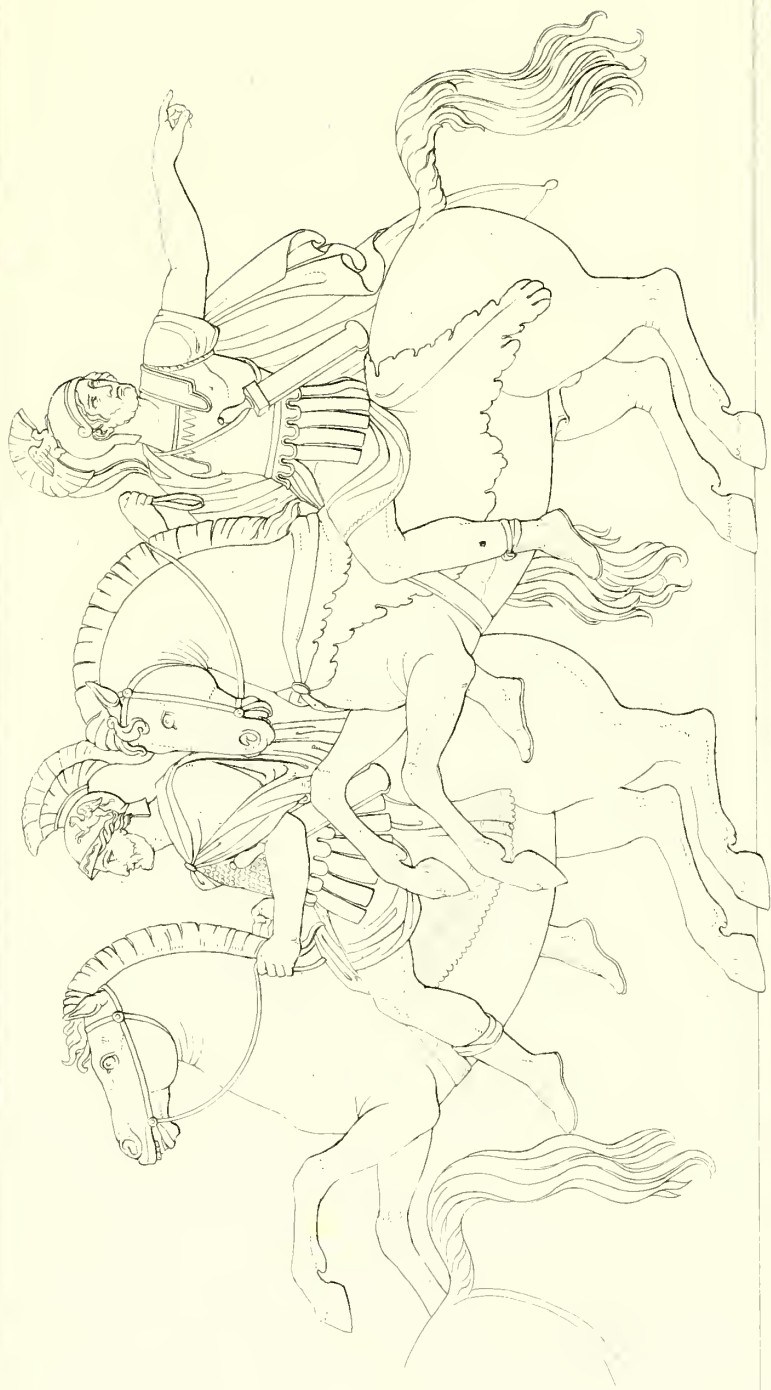






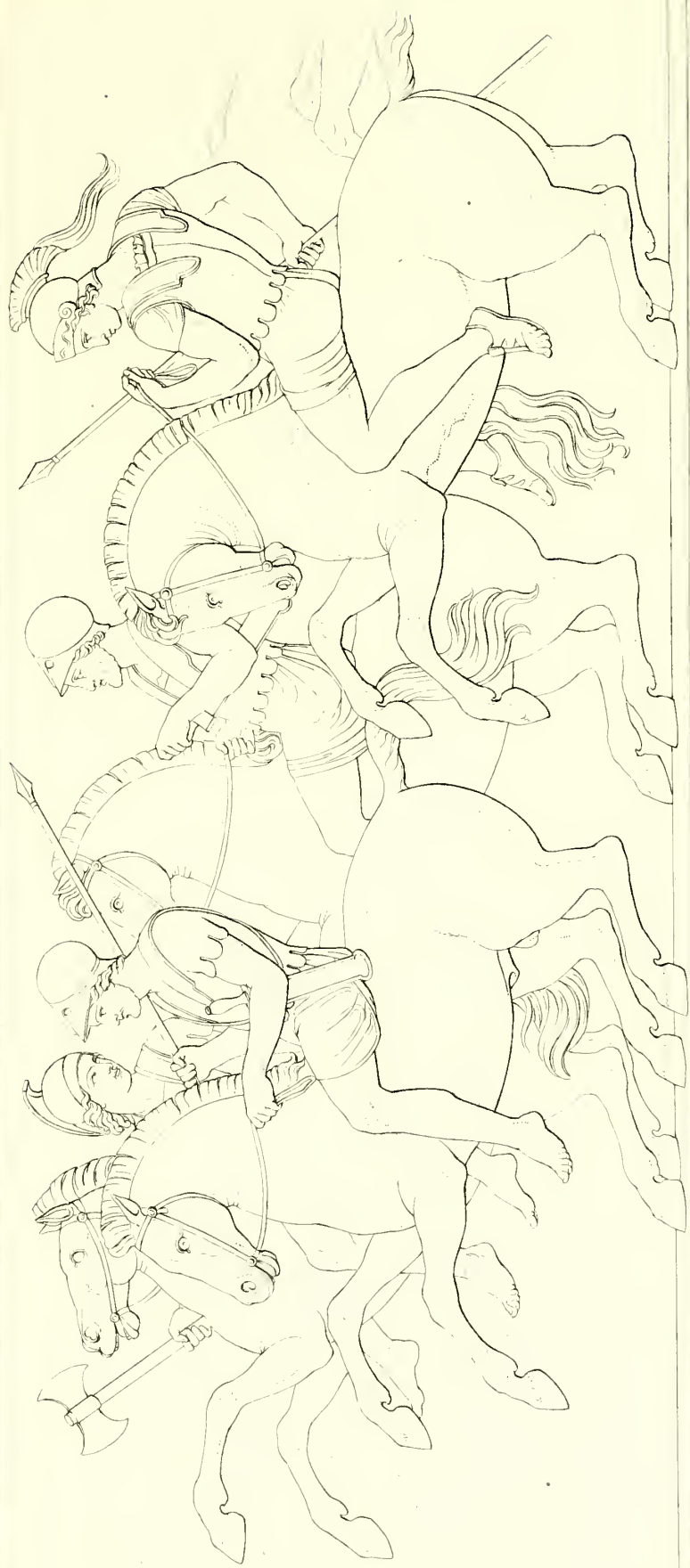




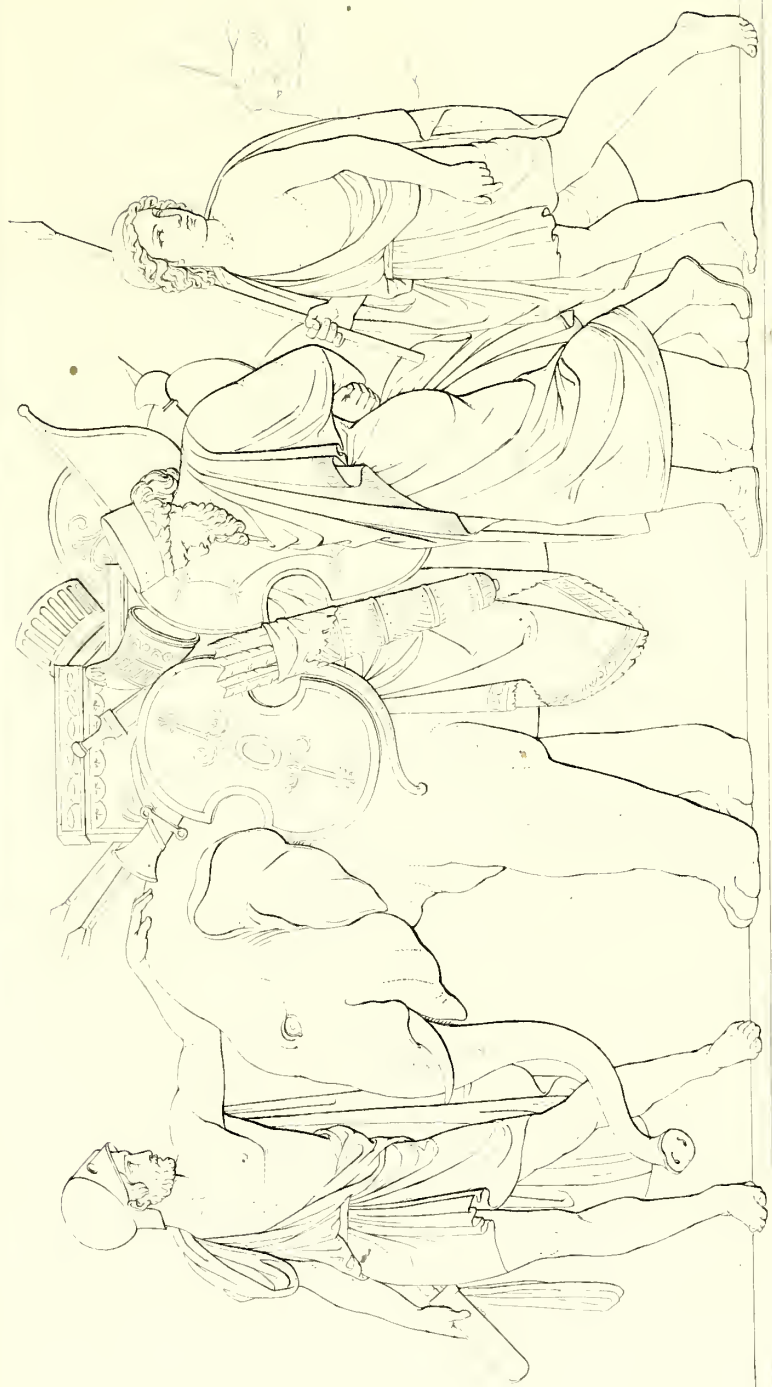


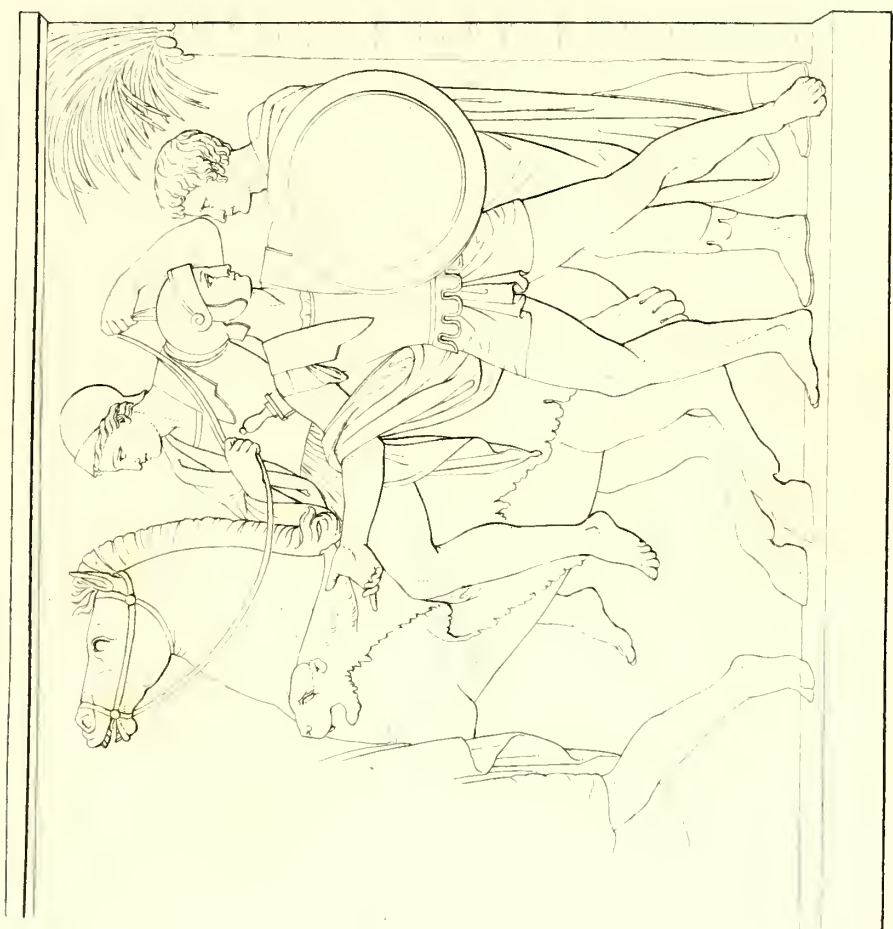


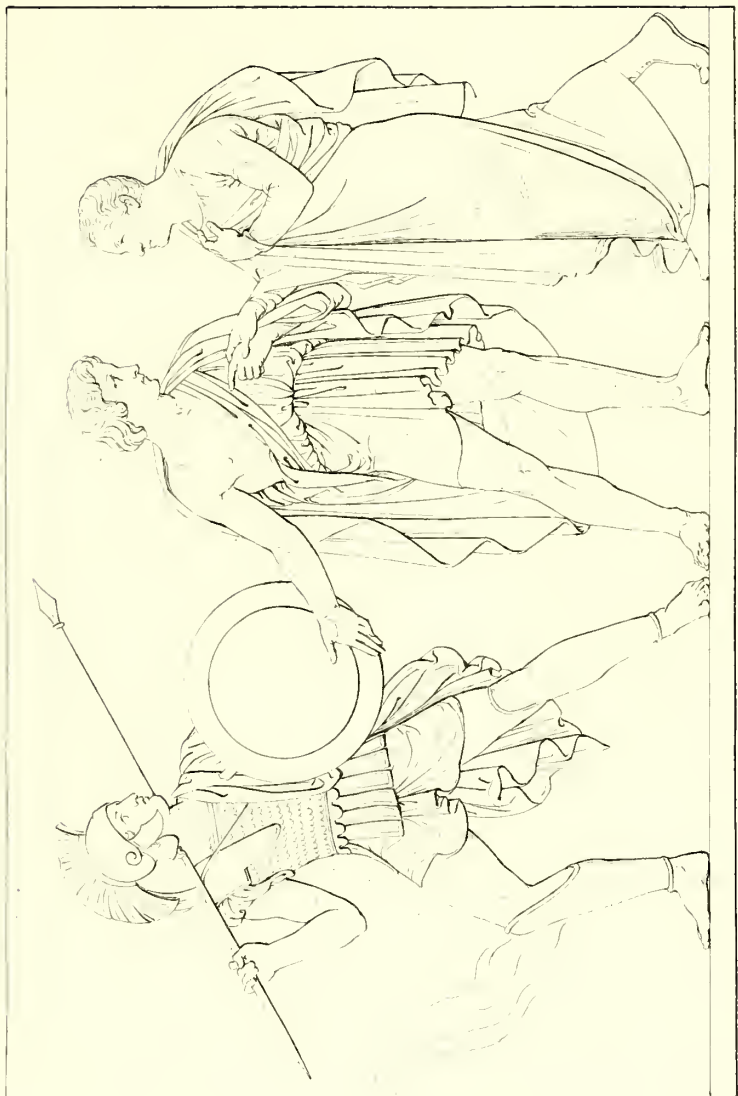








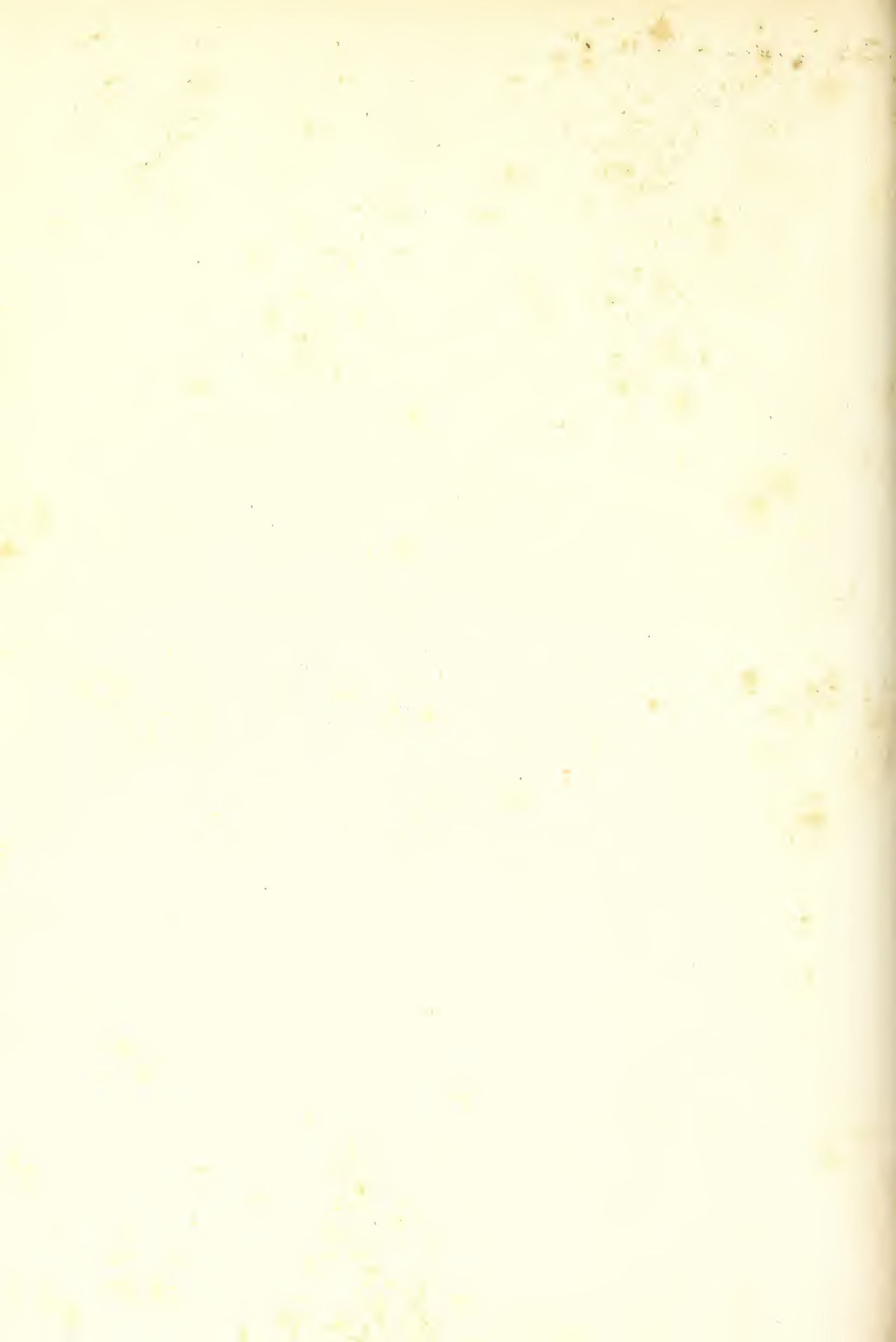






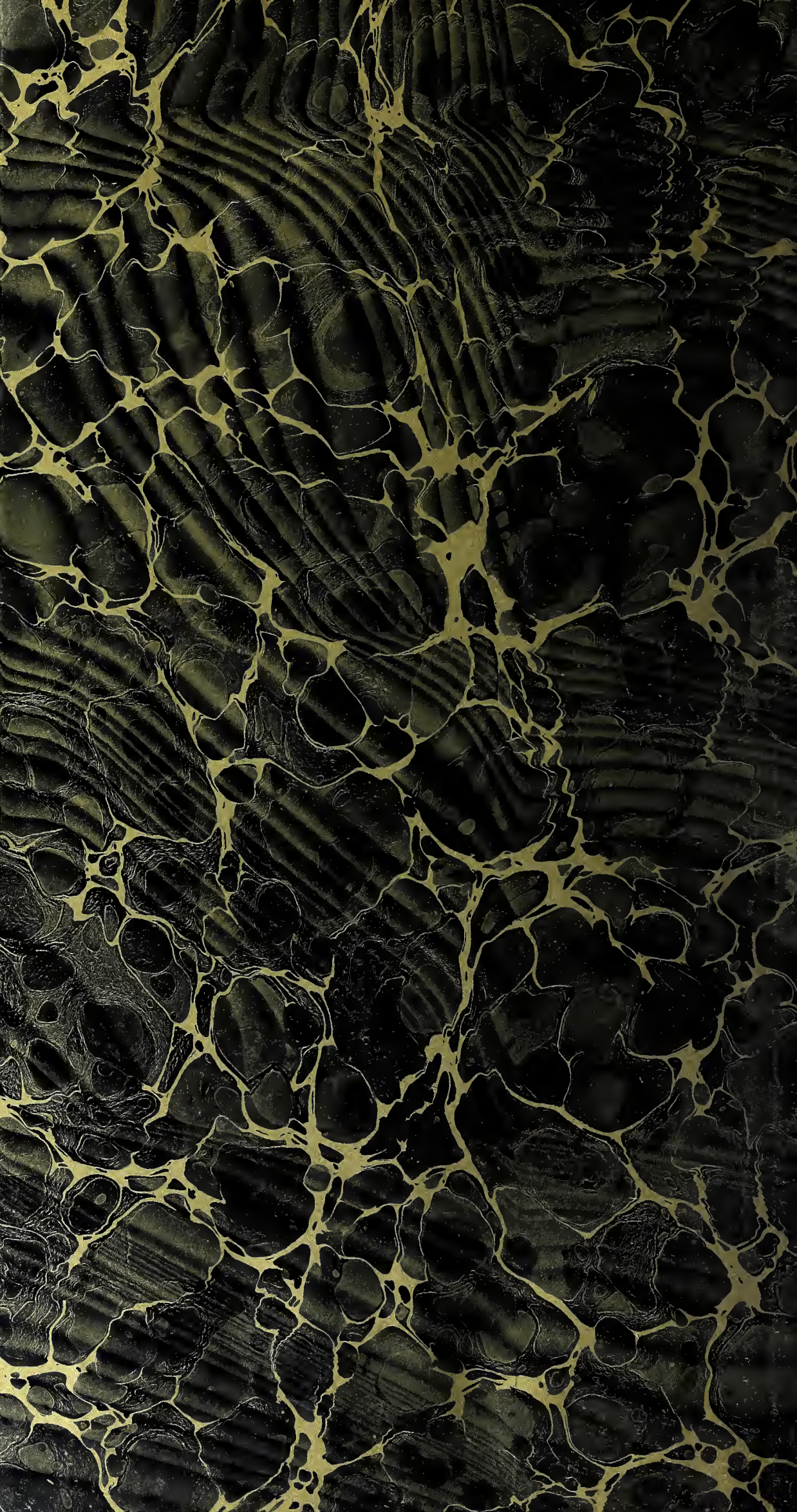






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